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THE VUE
MAY 2-8, 1996
ISSUE #31



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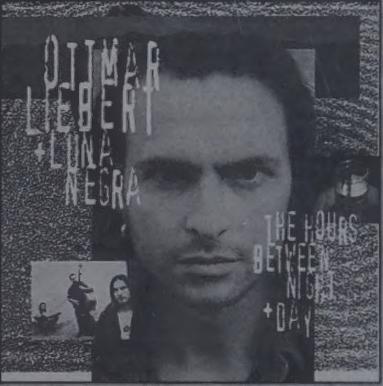
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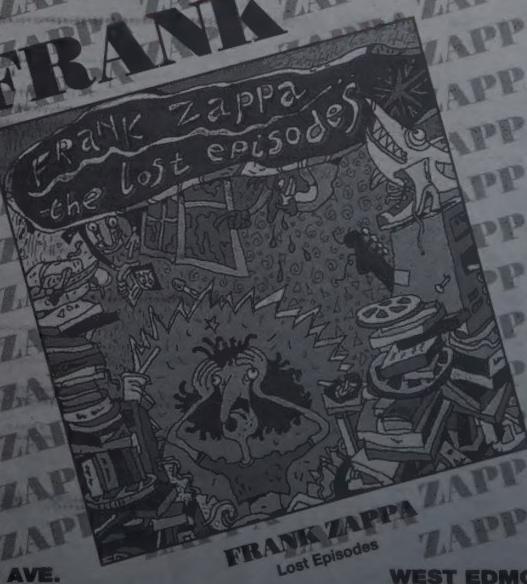
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OPINION

Nudging corporate Canada

Chronic complainers make life better for all

BY JONATHAN MURPHY

tion from corporate Canada.

I need help. Or, more appropriately, maybe the rest of the world needs some help dealing with me. Yesterday, a rare unencumbered day off, I spent writing letters of complaint to all the poor souls who had the misfortune to sell me a defective CD, rent me an unreliable car, mess up my banking and fly me (late) to a meeting.

These days my catchphrases and thinly veiled warnings are so well-worn they roll off the typewriter as smoothly as the mating cries of an aging philanderer.

In my case the goal is not the affection of a gullible maiden, but rather some token of considera-

For the company

"Well, I suppose we'll just have to wait for you to go to Japan and sort out those prob-

lems with your suppliers," he would bellow as the dweeby weekend assistant manager in the polyester shirt and bad tie took it on the chin for the company.

Put me off the idea of working retail for life.

Misjudging enemies

Of course, once in a while, he would misjudge the enemy. Being a university professor, he had great faith in the superiority of intellect. One day he bought a case of lemons from the open-air market, which he used to make vast quantities of wine.

When he got them home, he realized they were all rotten. He rushed back to the market, no

doubt carefully crafting his scathing tirade, only to return spluttering with indignation, bearing a bloody nose and torn shirt. He walked away from the proletariat after that.

For me, too, the quest for justice has had its ups and downs. For years, emboldened by my natural arrogance and youthful stupidity, I would flout every pedestrian by-law and then try to argue with the cops and rent-a-cops who gave me tickets.

Uniformed thugs

I finally realized the futility of such an approach when three uniformed thugs pushed me into an unlikely corner of the LRT station and stamped on my feet so hard I couldn't walk for a week.

Sure it was petty of them to give me a \$25 fine for riding down the escalator handrail, but my sore toes weren't going to abolish the bylaw.

These days I focus my pestering on the big and "reputable" companies which spend millions telling us about their great products and heavenly service, but aren't above misleading their customers and ignoring defects.

Only last week, the Quality is Job One auto company was forced to recall eight million late-model vehicles because of a "minor" safety flaw.

And who forced the giant to assume responsibility? A legion of axe-grinding nudges with an endless supply of postage stamps.

So grit your teeth and say thanks next time you get stuck in the line-up behind the guy with the defective widget-extractor demanding an immediate cash refund.

Without people like us, all you suckers would be living in timeshare condos on Florida marshland, washing your clothes in some secret ingredient detergent and barbecuing Mad Cow steaks for supper.



I'm a SWF and proud of it

Canada Census origin questions not racist

BY PAM BARRETT

SWF seeks SWM for outings; companionship—write to Box 555.

SBM wanting to meet SBF in pursuit of long-term relationship. Box 555.

If you have never seen personal ads like this in a newspaper, please write to me here at Vue Weekly, and let me know from which planet you have recently arrived.

While the trend to identify oneself as a member of a given race started in the United States (the so-called melting pot society), the habit crept into Canadian ads in the personal columns at least 15 years ago.

All this time, I've heard not one cry of "racism" when it comes to how people identify themselves in the personals.

But now that the federal cen-

sus forms are asking one in five Canadians to cite their race, accusations of fascist-style racism are making the headlines.

I just can't figure out the source of this latest national hysteria.

I'm white. I have friends who identify themselves as Black, Latin Americans, Chinese, Filipino. Their skin colors are all different from each other's and mine. Big deal.

Lineage and ancestry

Previously the census forms allowed us to identify our lineage—from which country our ancestors hailed. I've even heard beefing about that.

Canada is made up of people who have come from all over the world, as well as our own first nations people. For the most part we have taken great pride in this fact.

Indeed, we have occasionally

been smug about it when comparing our "mosaic" approach to the American "melting pot" approach, because collectively we view the latter as a means by which newcomers are prodded to conform to the norm—that is, white middle-class mores.

Well, as you know, not all Americans are white, nor are they all middle-class. Ditto Canada.

But we still like to know how our society is made up. Revenue Canada can provide us with aggregate snapshots on our income levels.

This can be useful information if we want to track the veracity of the adage "the rich get richer and the poor get poorer."

So why wouldn't we want to know what percentage of us are white or black, are Korean or Latin American?

I realize that there is a danger that when we get to know our composition, certain xenophobic

people will say Canada is being taken over by X, Y or Z people, a la the Archie Bunker mentality. But to choose to live is to have a sense of optimism and I am optimistic having knowledge of our composition will not lead us to become a nation of racists.

If there is one other concern I have in this silly debate, it is that the census forms will not have a little box marked "Heinz 57," which many of us are. But that's about the only real flaw I can find with the refined approach.

So calm down, Canada. If information and knowledge about our society were inherently dangerous, given our aggregate economic trends and outlooks, the revolution would have happened. It didn't.

And we will still be a civilized society a year from now, when the census information is in front of us.

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We strive to ensure that our comprehensive listings are correct. However, in this uncertain world, events beyond anyone's control can torpedo even the best laid plans. So call ahead. Letters/artwork/submissions are always welcome by fax, mail, email, or (horror!) hand delivered. Jesus saves, but Satan'll take you out drinking!

Vue is on the Web!
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Leggo my Lego™! VUE Net

BY JEFF BARNUM

As a kid, I owned tons of the stuff.

Entire worlds were built and destroyed in my parent's basement. Plastic people were born, lived and died in the space of an afternoon—especially when the cat got a hold of a figurine.

Apparently I'm not the only Lego aficionado out there. There are lots of Lego homepages, showing off some designs, instruction sheets for reproducing said designs and other neat and cool uses for Lego.

Michael Dorneich (<mpcd@uiuc.edu>) has put together a formidable collection of Lego links and places to visit on the Web. Dorneich's Everything Lego (<http://dogbert.ece.uiuc.edu/cgi-bin/mpcd/hlego.cgi>) page features some of his own computer-rendered designs.

One of the many categories Dorneich included was "education." Of course Lego is educational: you swallow it once, choke and learn never to do it again.

The "Lego Brick Project" at the University of Colorado (<http://www.ece.umass.edu/ece/UG/lego/home.html>) combines art and computer science, introducing "a mobile agent in the composition of brush and ink drawings."

Moving from fine art to engineering, graduate engineering students at the University of Massachusetts have built a factory out of Lego (<http://www.ece.umass.edu/ece/UG/lego/home.html>), capable of producing Lego vehicles.

One of the most interesting educational Lego projects took place at the revolutionary MIT Media Lab. The project put forth "constructionism" as a viable educational theory: apparently, we learn more by constructing things than by having them poured into our heads.

As part of this research, children construct a Lego "being" and control it through a simple program running on a PC—the folks at the Media Lab have developed a "programmable brick" (a smart Lego), a brick with a microchip inside.

The official Lego web site put out by the Lego group can be found at <http://www.LEGO.com>. Lego set up their "Wide World of Lego" to combat the stream of "unofficial" Lego web sites. Two sections at the Lego web site deal with the issue of violating the Lego trademark; Lego didn't want people to think that because a web site sported the red Lego logo it was sponsored or endorsed by the Lego Group.

Hmm. Lego. Building blocks. A metaphor for life—and neat little things you shouldn't swallow. ●

Lego sets may be donated to Jeff via email at <jeff@vue.ab.ca> or at the Vue Offices.

LIFESTYLES

Indie musicians need hot marketing savvy

VUE STAFF

There isn't a pimply-faced teenager on the block who isn't in a band. Indie rock has become one of the most democratic artistic forms available—once three chords are laid down, a guitarist is considered to have enough musical know-how to take on the world.

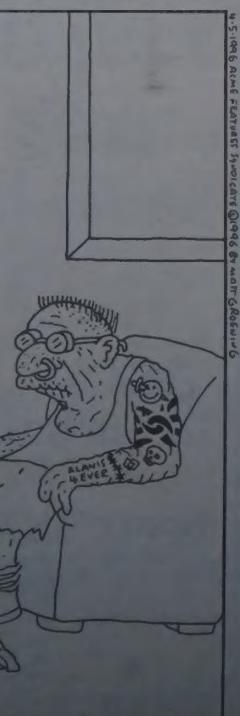
Because of sheer numbers of musicians out there, today's artist needs to know how to market him/herself if success is to be realized. That means every aspect of the promotional field—from the CD jacket to posters to T-shirts to tent cards placed at bars during gigs, need to be thought out.

"The most important thing to do is set a budget—and not just \$60," says Jeff Day, co-owner of Hök Nil, a locally-owned graphics company which specializes in creating CD packages, promotional items and Internet websites for artists. "It's a competitive business. And musicians have to treat themselves accordingly."

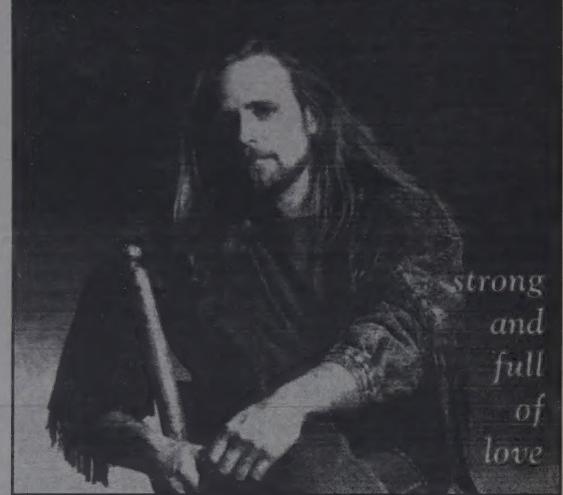
Day and partner Marc Pearce started the graphics house a year ago. In that time, they've helped create CD packages for 13 local artists, from blues-rocker Marshall Tully to techno wunderkids Sex and Witchcraft. Day has a background in design and attended both the universities of Alberta and Saskatchewan. Pearce spent seven years studying music in Saskatchewan and at Grant MacEwan.

"As a musician and designer, I've seen almost every aspect of the business," he says.

©1996
BY MATT
SCHENKING



LEIGH FRIESEN



The tent card of Leigh Friesen's strong and full of love.

Pearce thinks the next big thing for music promotion will be the Internet. Er, is the internet. Major labels are already using it to death. Soundbytes can be placed on a website as well as some really cool fan-club info and band trivia. For example, did you know that Prime Minister Jean Chrétien digs Captain Tractor? Check out their website and find out.

"Many artists completely have their ideas together," says Pearce. "Photography is really important. Many come in with their pictures already shot. But I'd suggest you visit with whoever's doing your album design and discuss the overall look you want before taking photos. But many people think that if you have a home computer they can do it themselves. Most desktop publishers don't have what they need. It's a nightmare."

Budgets. Design ideas. Web sites. It's enough to make a musician wonder when (s)he'll find the

time to make music.

And that's what has turned Pearce's and Day's project successful. Enough that they'll be moving out of their cramped spot on top of a pizza oven in southeast Edmonton into Old Strathcona. The pair have cornered the market in graphic design aimed at musicians—once a domain strictly occupied by the big design houses found in Vancouver and Toronto. ●

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FASHION

Camrose looks take the world by storm

FASHION

BY RYAN GREENWOOD

Thanks to Brian Bailey and the Kinettes Club of Camrose, the fashion circus comes every two years to the Alberta city.

This year, the successful Toronto designer unloaded some of the best of Canadian fashion designers to over 300 of the town's biggest supporters of fashion. And to help rile things up a bit, he threw in Dini Petty, the Canadian housewife's icon of the '90s.

While sitting in the makeup chair, Petty bestowed her appreciation of Bailey's clothes.

"He is so talented and has done some of the best clothes for as long as I have known him. In three to five years, he will be one of the biggest names on the international fashion scene."

Of the 300 women in attendance, many were there to celebrate the success of Bailey's label. After all, he has just been picked up by Bloomingdale's and Saks Fifth Avenue in New York.

These are undoubtedly two of the most influential fashion outlets in North America.

Yet Bailey did more than show off his own fashions. He brought 10 other designer's creations from Toronto.

Loucas, Samuel Bardon, Zita Harper, Mariola Mayer, Sunny Choi, Comrags, Wayne Clark, Marilyn Brooks, Lida Baday and Franco Mirabelli were also featured on the runway.

Pastels, black and white and safari styles dominated the runway.

Of the outfits to draw the biggest attention were well-tailored suit jackets with above-the-knee skirts and Clarke's evening gowns.

Bailey also called on James Kershaw of Bobbi Brown Cosmetics for makeup and 16 models from Mode Models, including Elite Look of the Year finalist April Kimm.



Design: Zita Harper Model: April Kimm

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THEATRE

BY CHAVINEE FEATHERSTONE

Brad Fraser, playwright and director, takes risks.

Like, is he ever gonna grow his hair back?

"No."

See?

He took 'em with *Unidentified Human Remains and the True Nature of Love* and *Poor Superman*, among others—plays which push envelopes and buttons with nearly complete equanimity.

He's taking a whack of 'em with his family-oriented *Young Art*.

"We're trying to put together a musical in three weeks," he says of the first—and most pressing—risk. "We're trying to do the impossible."

He and composer/lyricist Edward Connell are singing and dancing their cast across Robert Shannon's set. Bending, belting and crooning to the task are Damien Atkins, Tim Brummund, Crystal Hanson, Julia Golosky, Roman Plob and Tony Sharkey.

He takes another risk sprawled out across a mound of comic books—collectibles other obsessive compulsives would have bagged, sealed and filed to prevent the creasing of the shiny gloss covers, the shredding of delicate pulp pages. How dare he?

Easy.

"I've always loved the Arthurian legends, ever since I was a kid," says the thirty-something dramatist. "The whole Lancelot-Guinevere/Arthur triangle is, I think, one of the archetypal relationship templates in modern times."

And Fraser sounds like a grown-up when he speaks of his trade.

"I didn't want to go into the 'Camelot' thing—tons o' stuff's been done. I tried to figure out how I could write about King Arthur and those other two people without actually writing about them. I decided I would set it the night before Arthur was to pull the sword from the stone."

But Brad Fraser, behind the controversy, behind the harrying business of production, isn't really that far removed from the kid who devoured those illustrated novellas.

"King Luther has died but he doesn't know that's actually his father—he's been raised by Merlin, in Merlin's lair. Merlin has this amazing cave that's filled with tunnels that go through time and space, and nobody can get in or out without permission. That's

Brad risks bad-boy image

where he teaches Arthur his lessons.

"So Arthur shows up this night to learn his lesson and a dragon suddenly bursts into the lair and kills Merlin, leaving Arthur trapped in there—he's got no way of getting out. There's a dragon somewhere out there looking for him!"

"In the course of the evening, these two other people, this woman from the future and this boy from contemporary times, wander in—and they all have to find their way out."

"There's a devil there to tempt Arthur, and a crystal ball, and a dragon..."

Then Brad Fraser's a grown-up again. "What happens is he has a kind of forerunner to the Lancelot-Guinevere relationship where he has to do everything *wrong* so when he's finally king he can do everything right."

Risk be damned. No namby-pamby precious-precious for his comic books. They're research material—a working database. Those and video games.

"I've been a video freak from, frankly, the time of *Pong* to, y'know—I have *Doom* on my computer now. That's how I found structure for the piece."

One begins to understand a paradigm in which the most famous mystic/King, a warrior-woman from the far future, and a '90s grunge rocker may operate together.

Fraser's getting good at keeping disparate projects running contemporaneously, too. In and around *Young Art* are a flurry of film, radio and stage projects at various levels of completion and promotion. When asked he rolls his eyes and responds:

"Oh. Ummm... I made a movie this summer called *Parade* with Daniel MacIvor that we're going to be showing at gay and lesbian film festivals around the world—we've just started going out with that—" he pauses, not to remember what, but line up all the "what's" in a row.

"I'm in the process of writing a new film for Alliance called *Our Man in Manila*, which is about Brian Johnson, a Canadian journalist who did a

big thing in the '80s on teenage prostitution in Manila for the *Globe and Mail*.

"He disappeared and no one could find him. One of his friends went down to look for him and found him running a brothel of teenage prostitutes in Manila. It's very much a sort of *Heart of Darkness* thing."

"I've got two commissions for BBC Radio for a prime-time radio series where the writers are myself, Harold Pinter, Tom Stoppard and David Hare..."

Fraser waves away a proffered "Wow," with "I'm in some reeeally good company there."

He's not finished.

I'm writing a piece called *Martin Yesterday* which is a sequel to *Poor Superman*. Ultimately it will be my next stage play, but I'm gonna write it as a radio play first—y'know, make some money for the first draft—then adapt it for the stage.

"And I've just signed with Ethos Productions in Los Angeles to direct the movie version of *The Ugly Man* which I've adapted to screenplay form."

With all this global babbling, including a recent vacation to Sydney, Australia, what the hell would drag Fraser back to this frozen burg?

"My house is here, my family's here, I have a lot of friends here. I work here," says Fraser. "This is the best place in the world, I think, to open a new play."

"There's a sophisticated theatre—well, I dunno, 'sophisticated' is the wrong word—there's a very supportive theatre-going audience here, I think particularly for my stuff."

In fact, says Fraser, "I've been called a fag more often in the streets of San Francisco than I ever have in Edmonton. I'm an Edmonton boy. I'm completely comfortable here."

"I mean, people know me, I have a fairly high public profile, I certainly don't spend my time hiding in my house. I've never had anything weird happen here in Edmonton."

As for comparing theatre Fraser gets downright vehement. "The level of professionalism and the level of creativity here—particularly among our actors and writers. You go to Toronto and you see what they put up as theatre there and you go, 'What the fuck is this? This would never, ever sell in Edmonton!'

"There's an acceptance of the theatre as being on the same level as going to a hockey game or going to a movie. It's a way that we entertain ourselves here."

That's all very flattering to the Edmonton crowd, but Fraser's motivation for presenting *Young Art* here is far more personal—and why his equanimity is only "nearly" complete.

"I have three nephews and a niece who are between the ages of three and 18," he continues. "My extended family—my grandparents, my aunts and uncles—have never been to any of my plays because they all sound too shocking for them, my friend's parents, all kinds of people. All have said 'Gee, we wish you would write something we could come and see' and that's what I did with this."

It could be the lowest, but most rewarding, risk he's ever taken.

**Young Art
Theatre Network
Closes May 19**



The relatives of Brad Fraser's friends won't be intimidated by his latest offering.

BIF: NAKED AND READY

'Pegger punk rocker has a heavy (metal) heart

ALTERNATIVE

BY STEVEN SABOR

PreVUE

Call her a punk rock girl, but Bif Naked is a heavy metal queen at heart.

Her hybrid of dance music and punk doesn't belie it, but Naked grew up with the same sounds as most of us twentysomethings—heavy metal. Basement parties, swilling beer and listening to the metallic strains of Iron Maiden, the Scorpions or Quiet Riot.

Upon hearing the news Metallica had secured the headline spot on this year's Lollapalooza extravaganza (better termed Metalalooza), Naked had this to say:

"Oh, fuck. I'm going for s**t!"

Naked's story is an unusual one. She was a love child of two teenage prep-schoolers in New Delhi. The infant was quickly put up for a discreet adoption. Unlike most Indian orphans, Naked didn't end up a street urchin in the slums. She was adopted by two American missionaries, who whisked her off to Lexington, Ky. She didn't have time to get acclimated to the bluegrass—she was quickly uprooted once again, this time to be exiled to Winnipeg, the Ice Planet Rura Penthe of the Canadian Empire.

Indian love child

"I had more than one childhood," she says over the phone from Vancouver. She's a busy lady, doing her laundry in preparation for her trip back to Neil Young's home town and a stop at her mother's wedding. "But, in Winnipeg I had a very regular childhood. Chicken with fries for dinner and Barbara Roman on TV."

At the age of 17, Bif began acting strangely. She shucked off her clothes, preferring to take the stage in her lingerie as she mixed Doris Day songs with streetwise raps.

After doing several stints fronting punk rock bands, she got a solo deal with Plum Records and cut her self-titled debut.



This music gig means nothing to Bif Naked! Look out for her on the set of *Beverly Hills, 90210*—soon! She'll play either a wayward Canadian or the manager of a tattoo parlor. Film at 11.

"They only ever made about 50 copies," she laments.

But Aquarius Records came to the rescue—and issued a remastered and remixed version of the disc. While the release continues to garner cult success in Canada, it has propelled the Biffster onto the charts in Europe. She just returned from a tour across the pond which saw her fill 2,500-seat venues. The lead single "Daddy's Getting Married" is doing brisk business for Naked.

The remix of the album was a necessary change, she argues.

"Most of the songs are basically the same. But after you've been out on the road and have played the songs over and over again and hear the record over and over again, you think, 'Ah, shit. I can do it again. Better.'"

Her European success is a far cry from playing some far-out C & W saloon in North Bay, Ont. ("People in North Bay always make requests for Lynyrd Skynyrd," says Naked) or slogging long road trips across the prairies. Canadian fans, unfortunately, have a problem with accepting their own nation's artists until they experience success abroad.

"The whole European thing was just retarded," she says. "I can't get over how it went. When you go to a place where you have no clue as to

"The whole German experience blew my mind—but after all, you have to remember that many Germans worship David Hasselhoff."

—Bif Naked describes her wildly successful European tour.

how you'll go over, whatever reaction you get will be a big surprise. The whole German experience blew my mind—but after all, you have to remember that many Germans worship David Hasselhoff."

Rock like a hurricane

But Naked realized one of her life goals. Her tour allowed the musical dilettante (Naked isn't sure if this is the best word to describe her. But what the hell. She's from Winnipeg and couldn't come up with one stinking Neil Young anecdote) the opportunity to make a pilgrimage to Hanover, Germany ("All the American tourists call it Hangover. For good reason.")—the hometown of the Scorpions, heavy metal stalwarts of the mid-'80s.

She'll be making more heavy

metal homages in the future. Her album is set to be released in the U.S. and Australia. If she tours in those lovely locales, she can visit the spot where Van Halen got it all started and find the hallowed halls where Angus Young devised the first AC/DC hook. Maybe, just maybe, she'll find the need to bring the denim jacket with SLAYER written in drippy red marker on the back (the kind us Generation Xers all had when we were teens. If you didn't dig Satan and Slayer when in your formative years, you really missed out. If not, sacrifice your cat today) when she hangs out in Southern Cal.

Naked's music owes as much to top-40 danceeteria stuff as it does to punk rock and hardcore. She may have mean tattoos, but she wants the world to know she can disco with the best of them. If only

those network bastards would resurrect the career of Adrian Zmed and bring back *Dance Fever*...

"I have the same musical influences as most people in their 20s. I listened to very different types of music."

"People today are hip to very different things. It's cool to take a date to a Slayer concert and listen to Handel over coffee the next morning. Then you go and work out to TLC."

Naked's eventual life-goal is to be cast on *Beverly Hills 90210*. True to her roots, she wants to play a Canadian character—from Vegreville, perhaps.

Look for Bifchuk Nakdyshyn, coming to a small screen near you.

Bif Naked
May 7
The Rev

MUSIC

New age for guitarist Liebert

NEW AGE
BY JASON MARGOLIS

PreVUE

Ottmar Liebert loves to play the guitar.

So much so that when speaking to him following his sound check in Ottawa, he is bemoaning the union rules which require the auditorium be kept dark for the

hours prior to showtime.

"I can't even go onto the stage to get my guitar," he says. "I'd be fined."

Fortunately, Liebert has a spare guitar in his dressing room when the need arises, as it did on a recent two-week trip to Spain when he left his guitars at home.

"After 10 days I started to lose it. I was jonesing for my guitar."

Liebert found himself visiting

local guitar craftsmen for the remainder of the trip, trying out their wares.

In case you hadn't guessed, Liebert is something of a guitar virtuoso. He began playing at age 11, taking classical lessons before exploring rock 'n' roll. He eventually found himself playing jazz-funk in a variety of Boston-based bands.

Not happy with his career at that point, Liebert headed west to Santa

Fe, N. Mex. where he rediscovered classical guitar and, in particular, flamenco music. He had soon assembled the first incarnation of his band, *Luna Negra* and by the late '80s had recorded a series of popular independent albums.

Liebert and *Luna Negra* signed to Epic Records. They went on to chart in Billboard's Top 100 pop albums and dominated Billboard's New Age charts—giving Yanni and John Tesh a run for their money.

Liebert's work, however, transcends new age music, incorporating jazz, world beat and classical nuances.

His audiences encompass a diverse range of listeners.

Says Liebert, "In New Orleans, Lawrence Fishburne came backstage to meet us, and in New York, one of the guys from Metallica was at our show."

In his live shows he explores the sounds and textures of his music in a different manner than in the studio—partly because in live appearances Liebert cannot play the layers of overdubbing that add mood to his songs, and partly because of his growing horde of followers.

"We try to make each show different, because some people come to see us for three or four shows, and we want each one to be different."

The name for these fans? "Nerds." Of course.

Recently, Liebert hunkered down in his home studio to do some follow-up recording to his live album, *Viva*. Intending merely to try out a few new tunes, he emerged with an ambitious double-CD set titled *Opium*.

"I record my albums 1,000 miles from the record company, so I can do what I want," says Liebert.

The new record is the first to explore Sony's new CD Extra technology, which allows the CD to be played in a computer CD-ROM drive, simultaneously delivering high quality video images and stereo sound.

Liebert is fond of new technology, noting how Compuserve has allowed him to stay in touch with



Ottmar Liebert

people while touring overseas. He was concerned, however, with the potential for certain video images to become too associated with certain songs.

The solution was to have the images appear at random, regardless of the song played, allowing the imagination of the listener to remain active.

Despite the intriguing style of titling his compositions, Liebert only names his songs after the music has been recorded: to him, the title is a musical world of discovery is more important.

That's why Liebert mischievously buries a distorted bass (sounding quite a bit like a cello) in one track, or a fuzzed-out wah-wah guitar in another. One track contains snippets of a market in Singapore, while another has the sounds of a Milan street at four in the morning.

He also divided *Opium* into two parts: the first CD is called *Wide-Eyed* and the second one is titled *Dreaming*. The second CD is, obviously, the mellower one.

"One of the biggest compliments I've heard about *Dreaming* came from a guitarist who's played with Iggy Pop and The The," says Liebert. "He said it was better than any drug."

**Ottmar Liebert
Jubilee Auditorium
May 6**

Guitarists pluck away

CLASSICALS
BY ADRIAN LACKETT

PreVUE

Someone says, "Segovia." You respond by saying "Gesundheit." A social faux pas you want to avoid if you're around fans of classical guitar.

As it is The Edmonton Classical Guitar Society—the city's newest cultural arts organization—will be holding a benefit concert featuring performances from some of Edmonton's best known classical guitarists, including Lyall Steel, Jeff Person, Dwayne Osbaldeston and David Granger Brown.

"As far as I knew," said Ernst Birss, Vice-President of ECGS, "it is the norm for a city the size of Edmonton to already have such a society."

"The society was a way of getting people of a similar interest together," Birss—a big fan of guitarist Julian Bream—continued. "Our purpose is to provide a network for classical guitarists and promote a forum for the listening, learning, performing and teaching of classical guitar."

ECGS was able to manifest this mission statement with a bang last September when they promoted a show with William Kanegiser. Kanegiser's prowess is already known to classical guitar aficionados, but the masses have heard his work as Ralph Macchio's guitar double and coach in the movie *Crossroads*.

Being a group with a lot of pluck (Insert your groan here), ECGS produces a bi-monthly newsletter, which keeps fans and players alike abreast of concerts and workshops.

For more information on the society and the upcoming concert phone 433-3742.

**For the Love of the Guitar
Alberta College
May 4**

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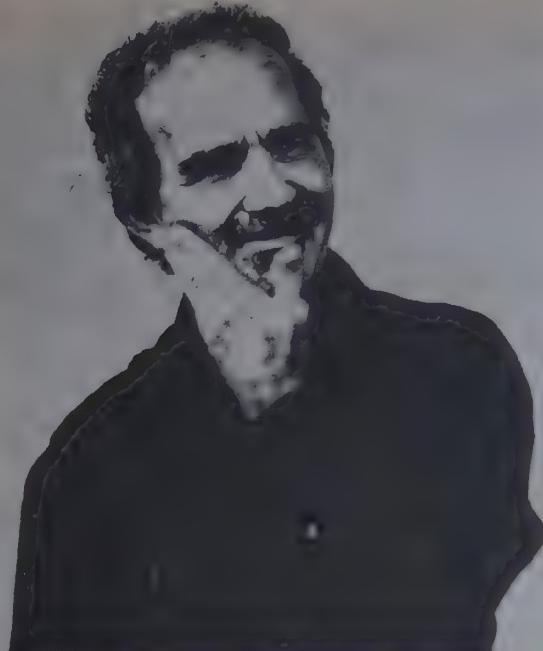


Photo: A. Cobbin

J.J. Cale brings his songwriting gusto to the west coast.

Rockin' out in the far west end of Canada

INDUSTRY

BY GARY MCGOWAN

PreVIEW

1990s: she turned down a tobacco sponsor.

"There are three major themes to this year's conference," says Jack. "Futurism, empowerment and activism. It seemed to us that if we were encouraging others to be active we couldn't just quietly take the money if we didn't believe it was the right thing to do."

Not only did Music West say thanks but no thanks, they also launched a campaign called "Kick Butt" that brought together a coalition of British Columbia health groups to highlight the negative aspects of tobacco use and the tobacco industry's marketing efforts towards youth.

With its financing secured and moral dilemmas resolved, Music West '96 is shaping up to be a worthwhile four days of schmoozing. The Festival portion of the event will be headlined by J.J. Cale—chosen, says Jack, "because we were looking for a great songwriter and he certainly fits the bill."

Cale will play a public show during the Music West weekend at the Vogue Theatre and a "delegates only" concert at Vancouver's newly-minted Hard Rock Cafe. Also on tap to play the event are Bad Religion and Seaweed.

But what governments gave in the '80s they're now taking away in the '90s. WED's funding ended and was not replaced last year, and speculation was that Music West would go the way of the Fraser River sturgeon. The skeptics were wrong.

"Actually," says Executive Producer Jack speaking on the phone from the West Coast, "the whole thing feels better and stronger than ever."

Jack had the unenviable task of replacing the federal largesse with private sponsorship money, something that nonetheless proved less difficult than many imagined.

"Generally, if you have an event that hits a target market corporations are looking for, they'll be there," she says.

She also did something that's unheard of in arts circles in the

Three of the Music West staff listen to every submission before farming the tapes and CDs out to industry types in the Lower Mainland for further input.

"Every entry is listened to three times before we select the final participants," says Jack.

The gigs, of course, are more than just "isn't it nice to play Vancouver in the spring" shows. Music West attracts a hefty contingent of national and international record company and music publishing personnel who (the artists hope) will want to sign them to recording or songwriting contracts.

Music West is also dangling some tantalizing carrots for delegates to its Conference component. Noted punk gadfly Lydia Lunch is the featured speaker along with one-time X principle Exene Cervenka.

Canadian John Oswald will speak about "Plunderphonics," his outlaw art of sampling existing recordings he used to great effect in *Grayfolded*, a composite recording made up of 100 different versions of the Grateful Dead's in-concert classic, "Dark Star."

The conference will also play host to ex-Public Enemy member Professor Griff.

One Edmontonian will moderate a panel at this year's conference. Brent Oliver of Green Pepper Records plays host to a gathering called *SUIT Yourself*, which will address some of the management challenges facing young artists and will feature managers of SNFU and Rymes With Orange.

All in all, it's a collection of characters that confirms Music West's reputation for being the most "street aware" music confab in the land.

MUSIC WEST
Vancouver, B.C.
May 2-5

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MUSIC

Dalhousie fiddler likes it live

Melanie Doane has been playing violin since the age of three

FOLK
BY SHEREEN
STEWART

PreVUE

If you go by the bios which accompany most new artists, you get the impression that families in Eastern Canada do nothing but sit around and jam with each other.

While it may all sound too wholesome to be true, Melanie Doane, the latest artist to emerge from Canada's eastern shores, assures you that in her case it's entirely factual.

"It's just part of our Eastern Canadian culture in a lot of ways," explains Doane on the phone from Toronto. "It was definitely a big part of our family life when I was growing up."

The daughter of a music teacher, Doane started early, beginning violin lessons at age three. By the time she hit her early teens, she'd picked up a few other instruments and had begun to explore her vocal abilities. Eventually that interest led her to enrol as a voice major at Dalhousie University.

While in school, Doane's career took a twist into the realm of live theatre. She left Dalhousie to become a member of a local theatre company, moving to Toronto in 1988 to pursue her acting career. All the while she continued to work on her musical talents, honing her songwriting and singing skills.

After appearing in a number of Toronto productions, Doane was asked by longtime friend Denny Doherty to fill in for MacKenzie Phillips in his rock revival of the Mamas and the Papas.

"It was a very interesting kind of job; I got to travel and I got to meet a lot of my

musical heroes."

Soon after ending her stint with the Mamas and the Papas, Doane recorded and released her independent CD, *Harvest Time*. That release caught the attention of Sony Music, who signed her to a six-album deal. *Shakespearian Fish*, her first major-label effort, has just been released.

Written largely by Doane, the 11-track CD features appearances by Holly Cole Trio bassist George Koller, the Barenaked Ladies' Ed Robertson and Doane's own brother Creighton on drums.

Smoky sound

Doane's smoky, haunting sound had been likened by some to Sarah McLachlan. Although flattered, Doane herself doesn't see the similarity.

"I know people have to compare you, but I think a lot of times women just get lumped together because there's not that many female performers period that you can compare us to."

Doane, who's on tour with Suzanne Little (formerly of Lava Hay) admits that although she enjoyed making the album, performing live will always be her preference.

"I guess it's all that time spent doing theatre, but it's where I'm most comfortable. And, hopefully, after spending time meeting audiences face to face, comparisons to anyone—male or female—won't be necessary anymore."

Melanie Doane
City Media Club
May 9



Melanie Doane's bow doesn't need a quiver

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MUSIC

Little juggles motherhood, touring

ALTERNATIVE

BY STEVEN
SANDOR

PreVUE

Ex-Lava Hay member Suzanne Little has two new very important arrivals in her life: her debut solo CD *Be Here Now* and her infant son Owen.

Her baby boy was born just over a year ago—during the album's recording sessions. Even though the album has been out for several months, she's just embarking on her first Canadian tour. She's played a few dates, but nothing which involves several shows strung together over consecutive nights. Owen comes first, y'know.

"I really wanted to be a mother but working on my career is also really important in my life," says Little from her home on B.C.'s Gulf Islands. "It's a real juggling act."

"I've never spent a day away from him," she continues. "I've brought him along to the shows I've done so far. But now that he's

older, I may be able to spend a few days away from him. It also helps that his father (Tom Hooper, current Ginger member and founding member of The Grapes of Wrath) plays bass on this tour. He can help out as well."

Little may soon have to take some time off from her mothering duties. *Be Here Now* is scheduled to be released in Europe soon. A tour may follow.

The album was recorded in San Francisco with the help of members from such seminal musical ensembles as the Posies, American Music Club and Camper Van Beethoven. Hence, the album runs through a variety of styles, from dance-tripping drum machines to simple folk-arranged acoustic pieces.

It's a much more ambitious project than anything Little attempted with Lava Hay, who created breezy pop duets with simple guitar backdrops. The only thing Little reclaims from her Hay days is her record label—Netwerk, Vancouver's indie label of choice.

But how did Little meet up with

such a choice brew of studio musicians?

They came with the studio rental.

"The manager of the studio said I would have the opportunity to record with a lot of different people," relates Little.

It's a good thing. Little hadn't yet put together a band. She was accompanied only by her guitar and her demos.

It was the first time Little had full creative control over a project—a process she says was a bit of a double-edged sword.

"Good or bad? I suppose it was a bit of both. This was the first time I was away from a band and using the singer-songwriter approach. It was great because I got to make all the final decisions. But, in a way, it was also a lot harder. Other musicians came in and were coming up with their own ideas."

Suzanne Little
City Media Club
May 9

Whistling while she worked

POP/ROCK

BY KEN
MCLEIN

PreVUE

Good things come to those who don't look for them. At least that's the updated version of an old cliché that Damhnait Doyle would probably quote you.

Although Doyle always knew she would end up as a performer, it was by fluke that she gained her current contract with Latitude Records.

Two years ago, while working at Duckworth Distribution in St. John's, Nfld. (her home since moving from Labrador at the age of six), she used to sing while she worked.

One day Graham Stairs, the A&R rep for Latitude, arrived at the Duckworth offices.

After hearing her sing he set up an audition, and now Doyle stands as a success for the label. Currently the first single, "A List of Things"

from her debut album *Shadows Wake Me*, is number 23 on MuchMusic's Coca-Cola Top 30 Countdown.

Doyle entered the industry suddenly but she didn't enter unwarned. Many of her friends told her about troubles of the industry, but she found they left one thing out.

"Everyone told me how difficult touring was but nobody told me how fun it was," says Doyle.

Although her rapid rise may surprise some, it doesn't surprise Doyle. She feels it is her positive-songwriting approach that is winning fans over.

"People are totally inundated by negative images, and I think music should be uplifting—and even if people have sorrow to express I would hope that it's not done in a pessimistic way."

Damhnait Doyle
City Media Club
May 9

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Notoriety: Purveyor of sensuous vocal jazz with an added Latin flavor.

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Maria Manna

Gig from hell: It happened in Waspit, Alta. Thanks to a bandleader who didn't understand English that well, I showed up at a final dance for a softball tournament in a ball gown. We were singing "Somewhere My Love" in this cheesy, little European band while they wanted to hear country and rock music. Then, for fun, the drunken balplayers started rolling empty beer bottles onto the dance floor to make the few people who were dancing fall down. Oh, and do you know what it's like to use an outhouse in a ball gown?

First concert attended: Tony Bennett at the Jubilee Auditorium in 1980.

Humbling experience: I have a foster child in Haiti. When I think of his situation compared with that of my family I find it very humbling.

Home: Edmonton.

Age: 35.

Gary McGowan hosts *Paul Modern Sunday* at 11 a.m. on Sunday, May 5.

Most important thing ever learned: To be loved and love in return.

Who's garage sale would you like to attend: Elia Fitzgerald's

Most creative time of the day: 6 a.m.-2 p.m.

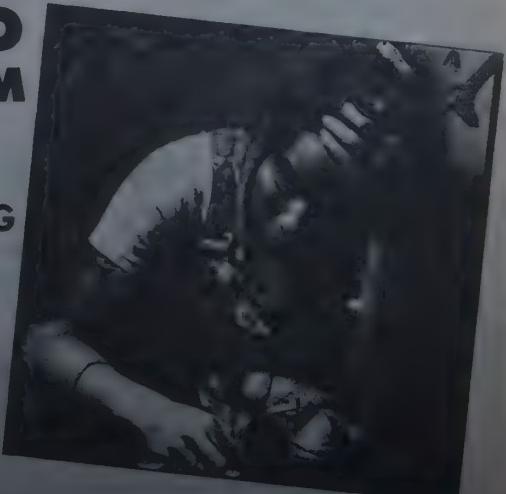
Ambition: Raise good children, continue to have a successful marriage and sing until I'm 65.

If you were an animal, which one would you be? A bird, so I could sing.

Favorite TV show: *Third Rock From the Sun*

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RAGE AGAINST THE MACHINE
Evil Empire
(Sony Music)

It's taken three years for the California guitar-grinding quartet to follow up their smash-hit self-titled debut. Lead singer Zack De La Rocha and his cohorts stunned the alt-rock world when their first record, combining punk savvy with hip-hoppin' streetwise lyrics, rocketed onto the dance floor of every club in North America.

But *Evil Empire* doesn't follow in the debut's fiery tradition. Musically, this is a much more sparse effort. RATM are no longer in love with multi-tracked guitars and waves of volume. Instead, they've gone with a more organic, live off-the-floor sound. They wanted to make this album sound like a jam session. And, in this respect, the foursome has accomplished its goal.

But will the band's decision to power down the punishing guitar assault pay off? It may not sit well with fans who still scream "FUCK YOU I WON'T DO WHAT YOU TELL ME!" at Rebar.

What also might alienate the band's fan base is De la Rocha's deci-

sion to make RATM a political entity. Included with the album is reading list filled with left-wing garblemeisters and black power activists. Lyrically, he's making an evening with Consolidated look like a walk in the park. Not only is the band moving away from the ghetto and into the political sphere, they've turned down the amps as well.

Is credit due for creating a follow-up much different than expected? Or is RATM set to become the latest band to suffer the sophomore jinx?

Steve Sander

OSCAR PETERSON
Beginnings 1945-1948
(IMC)

A two CD set that takes us back to those first recorded forays into the world of jazz by Canada's best-known jazz performer. *Beginnings* traces Oscar Peterson's musical evolution from boogie-woogie, through the playing of jazz standards of the time, to his solid adoption of the trio format that became both his hallmark in the late '40s and for many years after, and the standard by which later jazz trios were measured.

While some of the original record-

ings may suffer from wear and tear, the overall sound is good; it is the historical context and the growing virtuosity of Oscar Peterson's piano performances that remain the true highlight on the album. His talent and desire is evident on all cuts and his versatility a shining example of the true master of his craft, even though the larger acclaim accorded him was still to come.

The sheer variety of tunes and styles he is able to showcase on *Beginnings* offers the listener some insight into those early jazz years and should demonstrate the fact that Canada—at least Montréal at that time—was an important part of the rise of that music form.

Michael J. Berry

MARILYN MANSON
Smells Like Children
(Nothing/Interscope)

To the surprise of many (oh, okay, I mean me) the one-joke band still has a career to flog.

Originally it seemed as though the band's career would live and die with the success of "Cake and Sodomy," the single from their debut LP, but



nooo—helped along by producer Trent Reznor and his industrial manifesto, this cartoonish quintet are back, as scary as ever, with their second full-length disc.

The disc also contains a few remixes of previously offered tracks as well as some specially selected covers; unrecognizable versions of Screamin' Jay Hawkins' "I Put A Spell On You;" The Eurythmics' "Sweet Dreams (Are Made Of These)" and the Patti Smith Group's "Rock And Roll Nigger." All in all, it makes Alice Cooper seem like a Vegas act (which by now he is, isn't he?). Despite naysayers—some people just call this band the second coming of KISS—their attempt at shock rock is pretty freaking convincing to me.

Whether it's really a pose or not (like, I'd be intensely concerned if my kid was getting into this kind of stuff without realizing it could only be an

image after all) Marilyn Manson peel away the shiny veneer of civility to expose us to a world of sick possibilities within reach of a population of overstressed and over-stimulated psyches.

This is not a pleasant experience. As you all know, the worst thing someone can do when you're eating a hot dog is to tell you exactly how hot dogs are made. If you're like me, this is more information than you need at the moment.

And so, this is like a passing gues-some highway crash where we all have to sneak a peek as our vehicle crawls by. This isn't fun, but we're drawn in, compulsively (and vicariously) seeing a voyeur's view of degradation, moral abandon and the dissipation of western society. Then again, some people videotaped the Rodney King assault for entertainment purposes.

And me? Personally, I'm happier in my own psychic bubble where horrific little packages of evil (like this) just don't exist. But hey, evil sells. And guess who buys it?

T.C. Shaw

THE BOTTLE ROCKETS
The Brooklyn Side
(WEA)

Easily one of the best country-rock record to come by in a long, long time.

Singer Brian Henneman rails about a variety of southern influenced topics, from his piece-of-shit car to people who buy Carlene Carter albums from delete bins to the sociological effect a weekend of sports viewing has on the typical American male.

But Henneman's best bars are saved for "Idiot's Revenge," a fine little southern-guitar soaked ditty which rivals the hillbilly work of guitarist Jim (The Reverend Horton Heat) Heath.

Henneman bitches about his alternative girlfriend and extols his own stupidity while guitar licks sizzle in the background.

"She likes Dinosaur Jr. and she can't tell a lie/ She says if you like country music then you deserve to die," he drawls.

This is a real treat. This album is far too pointed, jaded and raw to appeal to any of those NCN-type wusses. This is great stuff to get pissed to at the next field party you attend.

Steve Sander

In Concert May 9
at the City Media Club



Damhnait Doyle

Shadows Wake Me

Latitude/EMI



Melanie Doane

shakespearean fish

Sony Music



Suzanne Little

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The first thing you'll notice about *All Scratched Up* is the lyrics: they're about as direct as a bike courier bouncing off your windshield. These guys ain't from art school, that's fo' sure.

In fact, this is probably the most straightforward set of lyrics I've ever heard. Comparatively speaking, even the vitriolic frankness of the infamous Sex Pistols reads more like Bob Dylan at his most incomprehensibly cryptic.

But is it punk? Hey, c'mon, we're talking socially relevant issues here, buddy! We're talking homicidal post office employees, school bullies, the music industry, conscription, right-wing boobs, Counting Crows ("...must die (x4)"—I kid you not!) and L.A. disc jockey Rodney Bingenheimer, along with some silly tripe ("True Music") about just how successful a band is purportedly allowed to become before they're branded as sell-outs. Oi veiy!

For me, that one's probably the most nauseating distortion of punk's so-called ethos. In 1976-77 Britain, the economy was as sluggish as ours is today and the employment picture was worse—if you can imagine that—so, if you're lucky enough to make a living at all, how the hell are you supposed to feel guilty about it? Shit,

I'll bet even Mother Theresa rode in the back of a limo once or twice.

And as for the "True Music," well, my old-fart friends and I can't decide which band from nearly 20 years ago Down By Law most sounds like. Hey, ho-hum.

T.C. Shaw

THE WATCHMEN Brand New Day (MCA)

Brand New Day is the mellowest effort yet from the Winnipeg foursome. The group's first record, *McLaren Furnace Room*, turned enough heads to make many a critic think the band would be the next big Canadian thing and play the Rita MacNeil show.

But on this, their third effort, the band members choose a more sombre approach. The pounding, staccato drum-and-guitar bursts have been replaced by lounge congas. Don't believe me? Listen to "Kill the Day" and you'll feel like you're in the lounge of the Holiday Inn. The trademark chunky bass? Gonzo.

The new direction doesn't work that well.

The album was partially recorded at Smart Studios (former stomping ground of Tad and the Smashing Pumpkins). It's obvious none of the ghosts in there had much effect on The Watchmen.

The track, "Dance Some More" perfectly sums up this record: the verse starts with a distorted vocal over a tinny, frenetic guitar (it's good)—but then Daniel Greaves decides to overstate his voice in a lame homage to '80s AM Radio rock chorus.

It makes for a frustrating listen. The Watchmen are more talented than this effort suggests.

Steven Sandor

TOMMY SMITH Misty Morning and No Time (Linn)

A wonderfully crafted second release from Scotland's Tommy Smith which offers a tantalizing hint at the riches contained in the contemporary British jazz scene; one that has not received—apart from the Acid Jazz examples all around us—any real recognition in the modern context at all.

Perhaps best described as a compelling blend of ECM's ice-blue soundscapes with Scottish fire and that measured English pastoral musical detachment, *Misty Morning and No Time* is a most fitting tribute to the creative maturation of British Jazz and a powerful showcase for some of its young up-and-comers.

Based upon the poetry of one of Scotland's most distinguished contemporary poets, Norman McCaig, this album is presented as a suite of fourteen works; disparate in arrangement from the usual flow-through which marks so much 'concept' work, but full of the mood and tension which such a non-linear arrangement allows. "Intrusion" opens the album in fine style, with attention-grabbing dynamics and a fiery solo runs that set an anticipatory tone for the listener to identify with.

With musicians of the calibre of Guy Barker (trumpet), Steve Hamilton (piano), Terje Gewelt (bass), Julian Arguelles (sax) and Ian Froman (drums) to assist in this noteworthy effort, Smith's sax is well-supported on its musical forays into the larger jazz realm. Is anyone from Jazz City listening?

Michael J. Berry

AL BRANT Al Brant & The Waterbirds (Independent)

Brant's propensity for surrounding himself with killer musicians hasn't failed on this, his debut CD (witness his past work with guitarist Eddie Patterson). Drummer Kelly Plikula, guitarist Nizz and Cliff Minchau on bass join Brant for some contemporary folk-rock.

There's plenty of bite in the tungs, and producer Jamie Kidd even shows up on keyboards, but the star of the show is undeniably Brant's tuneful and heartfelt vocals. With good songs

("Ain't Gonna Do It," sadly the shortest track, bounces merrily along) and laid-back packaging, this is one highly-recommended effort.

Georges Giguere

JOHN WESLEY HARDING New Deal (Rhino)

One of those discs you wish you could like a whole lot more. After all, it is an earnest effort by a seemingly sincere artist. It is unclear if John Wesley Harding is his real name or if he is named after the Bob Dylan song, or the legend Dylan's song was about.

While JWH may strike a chord among fans of folksy, lyrical writers, I found the melodies lacking. He doesn't possess a natural singing voice, but that never stopped me from liking Dylan and Neil Young.

The production is nice, with a sparse older country feel, brushed throughout with strokes of everything from accordion to distorted guitar.

Dave Cameron

STING Mercury Falling (Polygram)

Sting is quoted as saying music is his passion. And it shows with the craftsman-like detail to song and the use of big-name backup performers scattered throughout his career and his albums.

Sting boasts he steals from every genre of music—but he steals discriminately, still coming up with a definable Sting signature in the composition and delivery.

This CD has a composite of styles. There's bossa nova in cut eight, self-consciously sung in rather poor French (though it has a pretty melody). There's simple country twanging, nostalgic and mournful, in cuts two, six and 10, to emoting his self-righteous angst in the best cut, titled "In the Hounds of Winter," which sounds like the theme to a

horror flick in which Sting might guest star.

Though the work has tinges of greatness, it sounds tired. Enthusiasm was left out of the mix.

Paul Compani

VARIOUS ARTISTS The United States of Poetry (PolyGram)

A 36-track compendium featuring America's top spoken word artists (Leonard Cohen is included in here, too. I didn't realize Montréal had been annexed. Someone tell Lucien Bouchard). *The United States of Poetry* CD is a companion to the book and PBS television series celebrating the '90s revival of spoken word artists.

Like any literary grab bag collection, this compilation is a hit-and-miss. Cohen's entry is a deadpan reading of the lyrics to "Democracy," a song which appeared on *The Future*. Lou Reed's reading of the lyrics to his rock 'n' roll classic "Romeo Had Juliette" from the seminal *New York* falls flat.

Does a rehash of old song lyrics justify an appearance on this record? Obviously, the producers of the TV series, book and CD were quite willing to compromise their integrity to get a few huge names with selling quality on the disc.

But there are some real prize moments on this, as well. The best is the comedic "James Joyce," read by Matt Cook. Cook rants that he "would rather throw dead batteries at cows" than read the works of the Irish master. Cook goes on to berate Joyce further, accusing him of starting the American Civil War, trying to force America to adopt the metric system and whining incessantly about the Potato Famine.

"Your potatoes are plenty good," retorts Cook. "Deal with it. Work it out somehow."

Also of interest is beat generation hanger-on Allan Ginsberg's "Person-



Rage Against the Machine

als Ad," a cry out for companionship in a cold, urban world.

The United States of Poetry is an interesting, diverse but inconsistent

collection. But for Cook's one-and-a-half minute rant against English-major pretension, it's worth the price.

Steve Sandor

Short Cuts

THE CUCUMBERS: Where We Sleep Tonight (Zero Hour/MCA) The Cucumbers (Deena Shoshkes and Jon Fried) who sound like a simpler, or understated answer to the weirdness of Dean and Gene Ween using banjo, sax and mandolin. What comes out is all over the place musically—but it doesn't sound disjointed. It's not as inaccessible as Bong-

water or Ween, but it definitely should go into the "Refer to If You Like..." category. (Sandor)

RUST: Bar Chord Ritual (WEA) Not to be confused with Canada's own Rusty (Rusty is a good band), Rust is another lame American metal band passing itself off as 'alternative' (known as the Candlebox Manoeuvre) to gain credibility and underground record sales. Despite being produced by Dave (Jane's Addiction), Dig, Alice In Chains) Jerden, there's nothing which can save this album from biting harder than an angry Rottweiler. (Sandor)

RAHMLEE: Souljazz (Honest) It is a true delight to listen to the laid-back

performing of Rahmlee Michael Davis. Davis is known for acres of work tooling his trumpet with the old R&B group, Earth, Wind and Fire. This is Davis's first solo work, and it is a gem. He plays Calicchio trumpets and flugel horn in an up-tempo, positive vibe-influenced disc. His ego doesn't wallow in self-penned compositions, expressively toasted subtly in the cut Mandela. The back-up singers and percussion don't get in the way of the sexy-playing of the horns—very rare with R&B artists. (Compani)

SELF: Subliminal Plastic Motives (BMG) Self is not a band. It's brothers Mike and Matt Mahaffey multi-tracking their work, à la Dinosaur Jr. or

Nine Inch Nails. Self is the product of two men brought up with '80s culture and values but with a sense of '90s second-era punk rock rebellion. If Dean and Gene would have been Cars fans, Ween would have sounded like Self. Capiche? (Sandor)

THE SILENCERS: So Be It (BMG) Phew! Smells like a bad U2 ripoff. Singer Jimmie O'Neill must have idolized Bono at a young age. Part Zoo TV, part *Achtung Baby* (two of the most ostentatious and pointless records ever laid on tape). *So Be It* is an exercise in wanking and futility. The Silencers are obviously a group of Irish lads without ideas. BMG is obviously a label in dire need to sign a band—any band. (Sandor)



Success isn't measured by the size of one's office — it's measured by the size of the mover you hire!
And, frankly, just look at the size of the guy we got...

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PUTTING
Fire on
PAPER

Casting out the reels

E-town agent tops in his class

CINEMA

BY JASON MARCUS

How do you know when an agent is lying? His lips are moving."

Darryl Mork recalls one of his favorite jokes, chuckling to himself despite his status as one of Edmonton's busiest talent agents. Mork & Ebbels Talent Agency, which he formed three-and-a-half years ago with partner Elisabeth Ebbels, currently has a roster of over 300 actors.

"We're the largest agency between Toronto and Vancouver as far as placing actors on television series or features," says Mork.

But how does one go about becoming an agent in Canada, where the Hollywood training method of working your way up from the mailroom does not really apply?

Mork had experience as an actor and model—including actor training at New York's Herbert Berghoff Studios and successful stints modelling in Vienna and Zürich—when he returned home to finish his drama degree at the University of Alberta.

After finishing school, Mork realized there was a void in training for film acting in Edmonton, so he created his own school to meet that need.

Then, as owner and operator off the Actors Studio film acting school, Mork began to think of ways to better market the talents of actors in Edmonton.

"I always had agents myself in New York and Europe, so I knew how good agents worked," says Mork.

He began with a small group of actors who included Tara Frederick and Dakota House. Mork was soon overwhelmed by initial success; he landed Frederick a major part in Clint Eastwood's *The Unforgiven* and placed House as a

Vue movies

METRO CINEMA
Colin Low Theatre, Canada Place
425-9212

ALTERNATE EYE 4: The last in a four-part survey of avant-garde filmmakers, focusing on work done over the last 15 years. Includes works by Canadian experimental filmmakers. Films shown are: **AMERICAN DREAMS** (1983) Dir. James Benning; **ARE YOU THERE? ARE YOU LISTENING?** (1985) Dir. Vclvok Ripper; **WAVING CANADA** (1987) Dir. Anne-Marie Fleming; **KICK THAT HABIT MAN!** (1989) Dir. Francois Miron; **I NEVER GET HOME** (1990) Dir. Ken Berry; **A DREAM OF NAMING** (1991) Dir. Penelope Buitenhuis; **SECOND SKIN** (1994) Dir. L.A. Trofimova; **HOMEBELLY** (1994) Dir. Wrik Mead; **MANHUNT** (1996) Dir. Mike Hoolboom and Bill Evans. (May 3-4, 8 p.m.)

EDMONTON FILM SOCIETY
Provincial Museum Auditorium
453-9100

THE KILLERS (1946) Based on Ernest Hemingway's short story of a boxer lying in a dingy room, awaiting the arrival of gunmen and death. Stars Burt Lancaster, Dir. Robert Siodmak (May 6, 8 p.m.)

regular in the then-new series, *North of 60*.

Says Mork, "In the early stages, it's the best thing possible for an agent to land a series for a client." Mork's ascent continued after *The Unforgiven* wrapped up. "I went to New York with Tara and I had a job offer with Triad, who were one of the biggest agencies at the time."

Unfortunately, things did not work out.

"The job offer was given to me in September, but I wasn't supposed to start until January. Then in December I got a call. William Morris (an even larger American agency) had taken over Triad and apparently laid off 150 agents."

Mork persevered in Edmonton. "I took on eight people just for experience as an agent, hoping to go back to New York."

However, within six months he was asked to merge his company with fellow aspiring agent Ebbels, who had worked as an acting instructor for Mork's studio.

"Elisabeth and I are very different from each other. She has a background in screenwriting and experience with the performer's unions. She's also great at things like coaching actors."

Mork's days are now spent hovering next to his trusty fax machine with his ear attached to the phone. "I get a call from the *X-Files* and five minutes later from *The Outer Limits* and then *Jake and The Kid*—at least 10 to 15 shows a day, and on some days I've dealt with as many as 40 different projects."

Casting process

Mork explains how the casting process works.

"Each project will hire a casting director who contacts agents, either by calling us individually or by contacting various breakdown services who then notify us. We subscribe to these services, which are not accessible to many people."

Every day breakdowns arrive via computer modem or fax. Mork goes through each breakdown and responds with suggestions, often couriering photo resumes of his clients. He then arranges auditions, either on videotape or in person with the project's casting director.

Says Mork: "I love the feeling of taking on an actor, recognizing their potential and seeing them



Darryl Mork (right) beside Tara Frederick (left) and Morgan Freeman on the set of *Unforgiven*. Not like he's name-dropping or anything.

land a major role."

Recently, Mork saw 13-year-old client Chad Krowchuk land a major role in the Showtime series, *Poltergeist*, and follow it up by signing on to *Jake and The Kid* this season. Mork has landed actors on such diverse projects as *The X-Files*, *One Life to Live*, *Legends of the Fall*, *Due South* and *Last of the Dog Men*.

A warning for actors seeking representation: Mork expects a great deal of commitment from his clients. Still, he is always looking for new talent.

"They should send us a photo and resume, and any footage that

they've worked on. Or send us tickets to plays they might be in."

Once on board, Mork and Ebbels guide the clients towards creating promotional materials that meet industry standards.

Mork recently took on duties additional to his nine-to-five agenting gig by becoming the manager of popular local Latin-reggae band, iMaracujah!

"As an agent, I assess actors' auditions and do negotiations, but managing a band is a somewhat different area to work in. It's a matter of working with their recordings and gigs and music videos."

The Lost City of the Damned

CINEMA
BY JASON MARCUS

REVUE

the ill-fated musical *Newbies* I half-expected Van Damme to start singing and dancing) As a result of some heavy-handed manoeuvres, Dubois soon finds himself a stowaway on a shipload of evil sailors.

After being forced to work on the ship throughout its voyage, Dubois is to be summarily executed when the ship is attacked by a group of pirates led by "Lord" Edgar Dobbs (Roger Moore). Dobbs and partner Harry Smith take Dubois under their care, only to sell him into slavery to an island of Siamese warriors. Dubois trains with the islanders, eventually becoming a champion kickboxer.

Meanwhile, Dobbs and Smith have met up with *New York Globe* newspaper reporter Carrie Newton (Janet Gun, looking ever so much like a young Sharon Stone), and are living the high life in Singapore.

Dubois, having by now forgotten about his orphan friends back in the good ol' U.S.A., has his heart set on attending the Gan Gun Golden Dragon Competition, an invitation-only event in which the world's greatest fighters take each other on in a no-holds-barred play-off style match. These were the days before WWF Wrestling, after all.

Dubois seeks out Dobbs, asking him to buy him back from the Siamese warriors, and to sponsor him in getting to the Gan Gun.

Dobbs subsequent plan is to essentially befriend (or kidnap) American boxing champion Maxie Devine and try to get Dubois to replace him in the Gan Gun match. The result of this is that Devine becomes Dubois' coach.

Told entirely in flashback, the movie eventually introduces Van Damme as Christopher Dubois, the youthful leader of a group of orphans battling the mafia in New York City during the mid-1920s.

(These scenes looked so much like

the movie eventually introduces Van Damme as Christopher Dubois, the youthful leader of a group of orphans battling the mafia in New York City during the mid-1920s. This is when the movie starts to become amusing.

Each of the international competitors wears the traditional cloth-

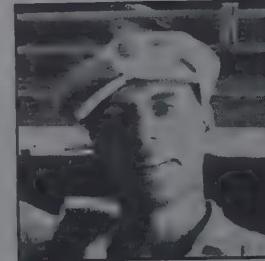


Photo: Thuan-Dien-Vink

cules, and the Brazilian one comes complete with a funky rhythm section for him to dance to. And then there's the badass Mongolian whom no one likes.

The rest of the story you can probably figure out. Does Dubois win? Does he fall in love with reporter Carrie Newton? Do Dobbs and Smith find salvation from their corrupt ways? Was this movie ever supposed to make any sense?

If you don't know the answers to these questions, you could probably be the next Mrs. Van Damme.

The Quest

Cineplex Odeon Daily

ing of their countries, so the Scottish fighter wears a kilt and the Spanish one dresses as a matador. The Greek warrior looks like Her-

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PARAMOUNT THX	GATEWAY 8
10233 Jasper Ave	428-1307
THX	29th Ave. & Calgary Trail
LAST DANCE (M)	436-6977
Fri Sat Sun 7:00 9:25 coarse language	SPECIAL SAVINGS \$3.00 MATINEES
Fri Sat Sun 10:30 12:30 2:30 Digital	BEFORE 6:00 PM
Fri Sat Sun 7:00 9:25	PALLBEARER (PG) 2:00 4:15 7:15 9:30
not suitable for young children	not suitable for young children
LAST DANCE (M)	1:45 4:00 7:10 9:40
coarse language	BIRDCAVE (M) OTS Digital
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Sat Sun 7:00 9:30 brutal violence	BABE (BABY SPECIAL) (G) Sat Sun 1:30
Sat Sun 10:30 12:30 2:30	OLIVER & CO. (G) 1:40
not suitable for young children	MULHOLLAND FALLS (M) OTS Digital
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Fri Sat Sun 7:00 9:25 coarse language	PRIMAL FEAR (M) 3:00 5:00 9:35
GOLDENEYE (RE-ISSUE) (M)	gory violence coarse language/sexual content
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Sat Sun 7:00 9:30	FARGO (M) 2:15 4:30
Sat Sun 10:30 12:30 2:30	coarse language/sexual language
not suitable for young children	JAMES & THE GIANT PEACH (D) 2:10 4:10
LAST DANCE (M)	KID S IN THE HALL (M) 2:10 3:45
Fri Sat Sun 7:00 9:25	coarse language/suggestive language
Mon Wed Thu 1:15 3:45 coarse language	CELTIC PRIDE (PG) 4:15 3:45 7:20
not suitable for young children	coarse language
LAST DANCE (M)	GOLDFENEY (RE-ISSUE) (M) 9:30
Fri Sat Sun 7:00 9:25	ALL MY CHILDREN HEAVEN (D) 1:50
Sat Sun 1:30 7:00 9:30	TOY STORY (G) 2:15 4:30
Sat Sun 7:00 9:30	FARGO (M) 2:15 4:30
Sat Sun 10:30 12:30 2:30	coarse language/sexual language
not suitable for young children	JAMES & THE GIANT PEACH (D) 2:10 4:10
LAST DANCE (M)	KID S IN THE HALL (M) 2:10 3:45
Fri Sat Sun 7:00 9:25	coarse language/suggestive language
Mon Wed Thu 1:15 3:45 coarse language	CELTIC PRIDE (PG) 4:15 3:45 7:20
not suitable for young children	coarse language
LAST DANCE (M)	GOLDFENEY (RE-ISSUE) (M) 9:30
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LAST DANCE (M)	KID S IN THE HALL (M) 2:10 3:45
Fri Sat Sun 7:00 9:25	coarse language/suggestive language
Mon Wed Thu 1:15 3:45 coarse language	CELTIC PR

FILM

a MINUTE at the MOVIES

by Todd James

BRAIN CANDY Fans expecting to see classic *Kids in the Hall* creations will be disappointed, as Canada's funniest export's first attempt at a 90-minute storyline is lackluster at best. In *Brain Candy* a greedy pharmaceutical company, Roritor, has rushed a new drug to market that promises to cure depression. The *Kids in the Hall* can dish out satire with the best of them, and some of their bits connect—but the bottom line is there simply aren't enough laughs and far too many dull spots. (VVV)

CELTIC PRIDE Dan Akroyd and Daniel Stern play Jimmy Flaherty and Mike O'Hara, two of the most obsessed, obnoxious and dyed-in-green Boston Celtics fans on the planet. When Lewis Scott (Damon Wayans, star of *The Utah Jazz*) singlehandedly puts the Celtics' chances of winning the NBA championship in danger, Jimmy and Mike do what any rabid fan would do: kidnap Utah's star player. *Celtic Pride* is pedestrian stuff, but manages to be more palatable than most Akroyd fare of late. (VVV)

FARGO Frances McDormand plays Marge Gunderson, the pregnant police chief of Brainerd, N. Dak. William H. Macy plays car salesmen Jerry Lundgaard, who hires a couple of thugs (Steve Buscemi and Peter Stormare) to kidnap his wife and collect a ransom from his wealthy, overbearing father-in-law. Terrific performances give the characters an authentic, rural feel. (VVV)

FEAR Mark Wahlberg (*Renaissance Man*, *Basketball Diaries*) gives a deliciously creepy and menacing performance as the charismatic suitor of a 16-year-old high school girl (Reese Witherspoon). Wahlberg plays David Macall, at first glimpse a polite

and charming young man with designs on Nicole's affections. William Peterson (*To Live and Die in L.A.*) plays Nicole's father, whose suspicions of David prove to be accurate as David's charm turns deadly after Nicole spurns his advances. In the hands of director James Foley (*Glengarry Glen Ross*), *Fear* is a terrifying, yet predictable, thriller. (VVV)

MRS. WINTERBOURNE Daytime talk show host Ricki Lake stars in this comedy of mistaken identity. Lake plays Connie Doyle, penniless, pregnant and bound for a new life. On a train to Boston she meets Hugh Winterbourne and his brand-new bride. When the train derails, Hugh and his wife are killed. After an eight-day coma, a confused Connie is mistaken for the new Mrs. Winterbourne. Shirley MacLaine as Grace Winterbourne immediately takes Connie under her wing, believing her to be her new daughter-in-law and mother of her grandson. Brendan Fraser plays Bill, the deceased's identical and skeptical twin brother. Anyone willing to brush off Ricki Lake should guess again: she's got major chutzpah and is perfect as a white trash loser who hits the big time. (VVV)

PRIMAL FEAR Richard Gere plays hotshot lawyer Martin Vail, who takes on a high-profile case defending an altar boy (Edward Norton) accused of the brutal murder of an archbishop. Hold on for some of the most far-fetched trial scenes since TV's *Night Court*. (VVV)

THE QUEST Jean Claude Van Damme makes his directorial debut. If the thought of the Muscles from Brussels in front of and behind the camera causes your stomach to knot up, you are not alone. Only rabid fans of martial arts

movies will appreciate Van Damme's tribute to nearly every form of fighting. The year is 1925, Van Damme plays Chris Dubois, a street thug kidnapped by, believe it or not, pirates. He's rescued by Lord Dobbs (Roger Moore) and then sold as a slave to the people of Muay Thai Island, where the deadliest of kickboxers are taught their craft. When Dubois and Dobbs are reunited a plan is devised to compete in a competition featuring the world's most skilled fighters in a battle for a solid gold dragon. From this point *The Quest* is one long fight scene and anyone interested in a storyline could just go home. I felt sorry for Roger Moore in this ridiculous movie but James Bond roles are hard to come by and the guy's gotta eat. (V)

SUNSET PARK If I see one more movie where an unorthodox teacher takes on a group of tough underachievers, I'll bust. Rhea Perlman (*Cheers*) takes on the role of unorthodox basketball teacher in this by the numbers story. Reminiscent of an episode of *The White Shadow*, Perlman leads a losing basketball team to the state finals, a real nail biter, huh? Perlman's performance is surprisingly watchable and credit the producers for casting the team with players who first of all seem to be able to play basketball and aren't complete stereotypes. (VV)

THE TRUTH ABOUT CATS & DOGS Who'd have thought frumpy Janeane Garofalo (*Bye Bye Love*, *The Larry Sanders Show*) could make Uma Thurman look unattractive? By the end of this delightful romantic comedy, Garofalo has stolen every scene and every viewer's heart as Abby Barnes the host of her own radio talk show dispensing advice to pet owners. When one of her male callers (Ben Chaplin) wants to meet Abby, her insecurities flare and she sends her gorgeous neighbor (Thurman) to assume her identity. This standard story of mistaken identity in the hands of director Michael Lehmann (*Heathers*) is anything but standard. Scenes of phone sex in less capable hands could've been disastrous. In *'The Truth About Cats and Dogs'*, Garofalo and Chaplin heavy breathing on the phone lines is erotic, funny and tasteful. (VVVV)

VUE Ratings

O	= Awful
V	= Bad
VV	= Poor
VVV	= Good
VVVV	= Very Good
VVVVV	= Excellent

Todd James hosts *A Minute at the Movies* on VHS. Call 444-5468 for details.

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JANE EYRE PG

Daily 2:05, 7:05, 9:25 PM; mat. Sat/Sun 4:30 PM

QUEST M

Daily 2:30, 7:30, 9:30 PM; mat. Sat/Sun 8:45 PM. Violent scenes.

BIRDCAGE M

Daily 2:00, 7:00, 9:25 PM; mat. Sat/Sun 4:23 PM

THE TRUTH ABOUT CATS & DOGS M

Daily 2:15, 7:15, 9:35 PM; mat. Sat/Sun 4:25 PM

GREAT WHITE HYDE M

Daily 2:30, 7:30, 9:30 PM; mat. Sat/Sun 4:45 PM. Coarse language throughout. No passes accepted.

BARB WIRE M

Daily 2:15, 7:15, 9:40 PM; mat. Sat/Sun 4:55 PM. Violence throughout, not suitable for pre-teens.

SUNSET PARK M

Daily 2:20, 7:20, 9:40 PM; mat. Sat/Sun 4:40 PM

MULLHOLLAND FALLS M

Daily 2:00, 7:00, 9:00 PM; mat. Sat/Sun 4:20 PM. Brutal violence.

THE CRAFT M

Daily 2:15, 7:10, 9:30 PM; mat. Sat/Sun 4:35 PM

SGT BILKO PG

Daily 2:30 PM; mat. Sat/Sun 4:40 PM

THE SUBSTITUTE M

Daily 7:20, 9:45 PM

FEAR M

Daily 9:30 PM

SUNSET PARK M

Daily 7:20, 9:20 PM; mat. Sat/Sun 2:20 PM

SUBSTITUTE M

Daily 7:05, 9:15 PM; mat. Sat/Sun 2:05 PM.

Violence and coarse language throughout.

JAMES AND THE GIANT PEACH G

Daily 7:15, 9:30 PM; mat. Sat/Sun 2:15 PM.

GOLDEN EYE M

Daily 7:00 PM

FEAR M

Daily 7:20, 9:25 PM; mat. Sat/Sun 2:20 PM.

Violence, coarse language.

OLIVER & COMPANY G

Daily 7:00 PM; mat. Sat/Sun 2:00 PM.

BARB WIRE M

Daily 7:20, 9:30 PM; mat. Sat/Sun 2:20 PM.

Violence throughout not suitable for pre-teens.

KIDS IN THE HALL-BRAIN CANDY M

Daily 7:20, 9:40 PM; mat. Sat/Sun 2:30 PM.

Coarse language and suggestive scenes.

THE JUROR M

Daily 7:05, 9:25 PM; mat. Sat/Sun 2:30 PM.

Violent and disturbing scenes, not suitable for pre-teens.

CAPITOL SQUARE

10005 Jasper Avenue • 432-1201

FARGO M

Daily 7:20, 9:20 PM; mat. Sat/Sun 2:30 PM.

Brutal violence and coarse language.

PRIMAL FEAR (M)

Daily 7:00, 9:30 PM. Gory Violence, coarse language and sexual content

mat. Sat/Sun 2:00 PM.

FEAR (M)

Daily 7:30, 9:40 PM. Violence, coarse language.

set/Sun 2:30 PM. Coarse language.

MRS. WINTERBOURNE (PG)

Daily 7:10 PM. Coarse language

mat. Sat/Sun 2:10 PM.

THE SUBSTITUTE (M)

Daily 9:25 PM. Violence and coarse language throughout.

WESTMOUNT 4

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THE CRAFT M

Daily 7:10, 9:20 PM; mat. Sat/Sun 2:00 PM.

BARB WIRE M

Daily 7:20, 9:30 PM; mat. Sat/Sun 2:30 PM.

USUAL SUSPECTS M

Daily 7:15, 9:15 PM; mat. Sat/Sun 2:15 PM.

THE JUROR M

Daily 7:05, 9:15 PM; mat. Sat/Sun 2:15 PM.

Violent and disturbing scenes, not suitable for pre-teens.

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DUNSTON CHECKS IN PG

mat. Sat/Sun 2:50 PM

BROKEN ARROW M

Daily 6:45, 7:15, 9:10, 9:40 PM; mat. Sat/Sun 2:30 PM. Violent scenes.

DOWN PERISCOPE PG

Daily 7:25 PM; mat. Sat/Sun 2:20 PM.

Language warning.

BLACK SHEEP PG

Daily 7:00, 9:00 PM; Coarse language.

JUMANJI PG

Daily 7:20, 9:30 PM; mat. Sat/Sun 2:10 PM.

AN EYE FOR AN EYE M

Daily 9:50 PM. Violent & disturbing scenes, not suitable for pre-teens.

ED PG

Mat Sat/Sun 2:30 PM.

HAPPY GILMORE PG

Daily 7:05, 9:10 PM;

mat. Sat/Sun 2:40 PM. Coarse language.

THE MEOW BIBLE (TBA)

Daily 7:00 PM

THE NEON BIBLE (TBA)

Daily 7:00 PM

THE PUPPY MILL (TBA)

Daily 7:00 PM

THE TOWER (TBA)

Daily 7:00 PM

THE WEDDING (TBA)

Daily 7:00 PM

THE WEDDING SONG (TBA)

Daily 7

THE ARTS

Not-so-lonely Vigil for Phoenix head

THEATRE
BY CHAUNCEY
FLATHERSTONE

PreVUE

John Cooper directs Phoenix Theatre's wind-up production *Vigil* and, as of July 1, becomes the company's Artistic Director.

Mere moments after he broke from rehearsal, he demonstrated a couple of peculiar character traits about himself. Since he's going to be around a while, best you take note now.

One: he is—and he'll agree to this—one of the best reasons going to put caffeine on the list of controlled substances.

Two: he is an anomaly. Shortly after the waitress took our orders, Fringe GM Judy Lawrence plunks herself down at our table. She asks Cooper point-blank if he would participate in a celebrity reading of *Love Letters* as part of the Fringe Angels fundraising drive.

Cooper responds: "I'm sorry, I don't act. I don't act!"

An odd statement, you'll agree, from a guy in a profession where anyone in any given playhouse, from the janitor on up, wants to tread the boards to fame and fortune.

He lists as reasons for staying offstage: a preference to working in bold strokes, tedium in detail work and raw terror.

For all of that, he's as friendly as an old boot and as passionate of his craft as, well, anybody completely wired on bean-juice could be. *Vigil*, a two-hander, employs Michael Spencer-Davis and Mary Glenfield. At the mention of their names, Cooper snaps to attention.

"Fabulous! I'm really diggin' it!" he raves. "They're both fine actors so that's gettin' me real high! Their work is specific and thorough and creative enough that it's feeding me so I'm *real* excited!"

"The best word to describe the play is grotesque, maybe not publicity-wise but in the academic sense of the word." Cooper carefully narrows his definition. "It's about the collision of opposites. Very funny, very dark humor—but it has this huge soul, a very compassionate voice speaking within it."

Vigil is the story of Kemp (Spencer-Davis), a man called to the deathbed of his aged Aunt Grace (Glenfield).

Kemp wrestles with all those evils one normally dares not voice in the midst of doing the "right" thing. To his continuing horror, Grace's condition actually improves. Deeper evils burn away to an unexpected revelation.

"*Vigil* is happening in an environment that, to me, feels like a fishbowl," he says. "And I'm getting away with something by looking in."

Playwright Morris Panych grew up in Edmonton's Goldbar. While he is a prolific playwright, *Vigil* is the first of his many plays to be performed here. Most of his plays have large casts; in that respect *Vigil* is unique. But it remains Panych-bent and Cooper delights in finding his old friend's subtext.

"Everything is inverted so the challenge is to find all those inversions."

That sounds like detail work.

"Ah! But I don't have to *perform* the detail!" Cooper elaborates on his terror.

"I was actually nominated for a Genie award as an actor once, for a film that I'd done."

Cooper played the mayor in *My Kind of Town*.

"When I saw it I crawled under the seat. It must have been a slow year or something..."



John Cooper has no desire whatsoever to get on stage. So what's he doing in a theatre story?

Vigil
Old Strathcona Bus Barns
May 8-19

A "revenge comedy" on a tragic life

THEATRE
BY CHAUNCEY
FLATHERSTONE

PreVUE

au's hair.

Hey—*Life Without Instruction* is posterized as a "revenge comedy." Just staying thematically correct.

Clark has never had reason to come west to Edmonton. Over the phone from her home in Toronto, she's a pleasant-sounding woman. If it's any relief to Bracht, she doesn't sound like she's coming west to hunt bear.

Painter's influence

Clark frolics in the esoteric and is pleased she's able to invite more folk to join her. She describes the play's evolution.

"Years ago, when I was a painter, there was this painter I admired. She was in one of Germaine Greer's books—she was highlighted. I liked her paintings; they were

really bold and dramatic.

"One of the paintings she had was this woman cutting off a man's head. It's the Judith and Holofernes story from the Bible. All the male painters of the time, most of them did very polite Judith paintings—y'know, the woman always held the sword rather delicately. It wasn't *actually* like *wacking* away at it!"

Clark chuckles. On second thought maybe the bears oughta.

"Her painting received a lot of notoriety. Two hundred years later Victorian women would faint so they had to hide it."

"She" and "her" is Artemisia Gentileschi. If the strokes of this 17th-century teenager fascinated Clark the painter, the life, rape and trial of the young Gentileschi woman enthralled Sally Clark the

playwright.

"When she was 14 or so her father trained her—which was weird because he had three sons and he didn't train them to be artists. It was very unusual for a woman to be trained to paint."

But all did not go well for the young Gentileschi.

"He hired his best friend whom he knew to be a possible murderer—he possibly offed his last wife—he hired his best friend to teach his daughter perspective. The best friend, I think, misinterprets and thinks he's supposed to seduce the daughter and instead rapes her."

"Then they got engaged. They were engaged for a year. Then, I think the father got really jealous because she was probably actually falling in love with him by then. He sued this guy for rape a year later,

claiming his daughter had been raped many, many times."

"It made her a laughing-stock of Rome."

Wait a minute! Wasn't *Life Without Instruction* supposed to be a comedy?

Director Kathryn Bracht supplies one comment for the press kit, stating that "because it is a revenge comedy, the play has an impact you won't expect—you come for comedy and you get rape; you come for rape and you get comedy."

This "revenge" thing had better be pretty damn funny.

Life Without Instruction
Timms Centre
for the Arts
May 2-11

THE ARTS

Classic French farce translates nicelyTHEATRE
BY ARAXI
ARSLANIAN**ReVUE**

Theatre isn't for everybody anymore. Everything has to be categorized. It's a gay play. It's a womyn's play. It's a highbrow play. It's a the-tickets-are-so-bloody-expensive-only-Joe-Shoctor-can-go-play.

Yaddah yaddah yaddah.

What a load of malarkey we've gotten ourselves into! Can't we all just go out and see a play anymore without ninnying over who should or shouldn't see it?

Yes!

Yes! Yes! Yes!

The Walterdale has just the thing to cure dem What's-My-Demographic blues.

Tartuffe is the story of Orgon, a nobleman duped into sharing his home and wealth with a slimy con-man. *Tartuffe* is a comedic Rasputin without the hypnotic powers or funky beard. He's got poor Orgon convinced he's his ticket to heaven and religious redemption—for a price!

Meanwhile the entire family and staff are desperately trying to get their benefactor to come to his senses. But how? Perhaps, a trick? Throw in some wranglings with the law and a whole lot o' rhyming

couplets...

You'll bake at 500 degrees for two hours from laughing so hard!

This is not a play for ascot-sporting scholastic types who only laugh at jokes because they've read the footnotes in Comparative Literature class. Moliere is funny for everybody. The guy had to write for a king, after all, and if you didn't make him laugh, have your third and fourth vertebrae kiss each other good-bye.

The 300-year-old text is deftly translated from the French into current English rhyming couplets by Richard Wilbur. No vague references here. Everything is clear, precise and witty as heck.

The set is the first sight you'll see. Designed by Libby Bolstler, it combines slim-budget savvy, classical influence, and a killer color scheme.

Period costumes are a dent in even a mega-theatre's purse, but Geri Dittrich once again delivers genius with her designs. Gorgeous velvet coats and organza overskirts team up nicely with modified high-tops and jeans-shorts (believe me, it works!). Either as a touch of whimsy or a cost-cutting measure, it's a refreshing look at staunch classical themes.

Baranov's directing is a bit messy and amateurish, but that matters little with the sweeping color and pomp of the action. He's

slapsticked Moliere up and, for the most part, it works nicely.

The cast is something to talk about here. Lines were often dropped and, when it's a rhyming couplet, that ain't an improv situation. Sharney Peters' Mariane was hard to watch. A dancer by trade, Peters' physicality for Orgon's dippy daughter consisted of head rolling and hair twirling which often made no sense. Unfortunately, Baranov didn't catch the fact you couldn't see her face above the fifth row.

Jason Hnidan is her perfect foil as Valère, Mariane's goofy love interest. He seems so pent up with nervous energy he could bolt from the stage at any minute.

Kevin Corey embodies hot-headed youth as Damis, Orgon's sword-toting son. Desperate for a fight of any kind, he spends the show trying to yank his spéce out of a latex scabbard. His angst-ridden performance is clever and not over-the-top.

Dorine, played by Cathy Lakin, is the servant often found in comedy: smarter than her employers by more than a few dozen IQ points. Lakin is hilarious and really makes the dialogue sing with her knowing eye and coquettish wiggle.

Peggy Doherty-Demchuk embodies beauty, intelligence and

noble birth as Orgon's second wife Elmire. She's tall, gorgeous, and has the delivery of a pro. Her subtle foil to *Tartuffe* and Orgon is much harder than it looks.

But what about *Tartuffe*?

He's, how can I say this...

NUTS! INSANE! LOST IN LA-LA LAND!

John Leppard's interpretation of Moliere's false prophet is nothing short of genius. As the title

character he meets the challenge with a combination of mania and mastery. Most productions of *Tartuffe* play the faux priest with cool restraint. But Leppard's rendition is a colorful, lusty buffoon with satin ribbons and the perm that wouldn't die.

Tartuffe
Walterdale
Closes May 4

We're Reaching New Heights

Photo: Ed Ellis
Ukrainian Shunka Dancers

Edmonton Arts check it out!

**Othello funny, mostly**THEATRE
BY ARAXI
ARSLANIAN**ReVUE**

Mammies, don't let your babies grow up to do theatre...

How many laughs can you fit into the Varscona? Ten? Twelve? Fifty? Do crop-headed coffee-bar types even try to figure it over especially?

The answer to Number One: Innumerable. But it depends on what you're watching.

The answer to Number Two: Yes. But sometimes they drink tea.

Exit Othello is Union Theatre/Workshop West's latest jaunt onto the Varscona stage. Four Strong Winds Theatre has scuffed and struggled its way to the top and has been rewarded with one mother of a theatre complex... and the pricetag to match.

The artistic director (David Mann) decides to do *Othello* for the opening season. Yikes! A Reform Party-ish government (James Toupin) has been elected, determined to fricassee all things artistic that do not contain a musical number.

The play was already screwed by the antics of its drunk and dandy star (Blair Haynes), two power-mad actors (Kirsten Van Ritzen, Raul Tome) and a stage manager (Harvey Anderson) determined to wreak revenge on his dead wife's old lovers... all of whom are in the play.

You should have guessed by now that this is a comedy, Gentle Readers.

Now.

Is it funny?

Ian Ferguson directs this circus of the stars. You know you've watched excellent direction when you don't notice it during the show. Things seem spontaneous. You'd swear the actor's never had a block-

ing rehearsal because they just, well, MOVE.

Ferguson accomplishes this with distinction, giving his clearly talented cast room to breathe. Comedy, especially in Edmonton, is often the sad victim of hyper-direction. This show is a grand exception.

The set (Roger Shultz) is a breath-taking buffet of columns and various classical props. I seriously considered stealing some for my living room. Like Ferguson's direction, it's the perfect foil to the play's action. Simplicity is genius here.

David Mann does his legendary pickle-up-the-bum character for FSW's AD. He's prissy and perfect. James Toupin makes beige a fighting color for Reform as Minister of Culture. He's weasly and ignorant (and has a great voice for such a little guy) and perfect.

Harvey Anderson is fidgety and nutty and perfect. Blair Haynes will have you clutching your guts in agony from excessive laughing because he's beyond perfect. He's the best

thing in this show. He's the funniest thing I've ever seen in this town. Ever.

Van Ritzen and Tome aren't perfect at all. It would have been less disappointing if they weren't so

exceptional. Their rivalry as the respective founders of Valkyrie and Angry God Theatres had no sizzle. Sure, they glared at each other a lot. They even had some kind of a slap-fight over food. Twelve-year old girls are more threatening to each other than these two characters are. Chemistry is non-existent.

But that was not their fault.

This text is totally disappointing. In Clem Martini's *Exit Othello* I was promised laughs. I was guaranteed guffaws. Instead there were giggles, chortles, and clearing of throats. Much of the humor didn't deliver, no matter how hard the cast worked.

**Exit Othello:
A Killer Comedy
Varscona
Closes May 5**

Amateurs set for freebie night

BY VUE STAFF

Edmonton's amateur performers will have a chance to grab at the brass ring next week.

A bevy of participants will strut their stuff during the Edmonton Klondike Days Pride Showcase 1996 at the Centennial Library Theatre May 8. Admission to the show is free.

The contestants for the showcase will be selected from a series of auditions to be held May 6-7. All

performers are encouraged to create a Klondike feel or theme for their pieces.

The showcase will feature media and entertainment professionals with a few celebrities sprinkled in. All of the finalists will have the opportunity to be featured on the Edmonton Pride Stage during the Klondike Days Festival and at other special events throughout the season.

If you'd like to take a shot at getting your wild, wacky self onstage, call 479-3500.

vigil
by Morris Panych

Phoenix

May 8 - 19, 1996

At the Old Strathcona Bus Barns, Stage 11,
East Entrance
103 Street & 84 Avenue

For tickets call
the Phoenix at
434-4015

Photo: Ed Ellis

E-town Eateries

Vue Listings: Deliver to #307 8080 Jasper Ave or fax to 426-2889

CAJUN

Cajun House (7 St. Anne St., St. Albert) Worth the Dr. to sample some of the best Jambalaya and gumbo in the province.

Da De O (10548-82 Ave.) Funky-style restaurant in an old-style diner on Whyte Avenue.

Louisiana Purchase (10320-111 St.) Higher-end style of cooking from the Bayou and great atmosphere.

CANADIAN

Barb and Ernie's (9906-72 Ave.) One of the best mom and pop operations in the city.

Billiards Club (2-flr.-10505-82 Ave.) Rack 'em up and chow down, with heaps of burgers and mugs of ale.

Bones (10220-103 St.) Known as the place for ribs—on the Boardwalk.

David's (8407 Argyll Road) Specializing in Alberta beef dishes on the south side of town.

High Level Diner (10912-88 Ave.) Wholesome and health-conscious—known for their tasty hummus and veggie burgers.

Keegan's (8709-109 St.) At

any hour, the last word in Huevos Rancheros.

Rosie's Bar and Grill (10604-101 St.) Nothing fancy, but sensible home cooking without the frills.

Turtle Creek Cafe (8404-109 St.) Continental-style bistro with good variety of dishes—pizza, stir-fries, pasta and more.

Von's Steak and Fish House (10309-81 Ave.) Alberta beef at its best and great seafood, too.

DELICATESSENS

Hello Deli (10725-124 St.) Scrumptious sandwiches and all that jazz.

EAST INDIAN

New Asian Village (10149 Saskatchewan Dr.) Cooking at its best from the subcontinent with a great panoramic river valley view.

FRENCH

Claude's On the River (9797 Jasper Ave.) A legend in French cuisine.

The Creperie (10220-103 St.) Romantic ambience highlights the best crepes in town.

Normand's (11639A-Jasper

Ave.) Fine cooking with a good selection of wild game—Sunday brunch is excellent.

GERMAN

The Mill Gasthaus (8101-101 St.) Hearty restaurant with all the classic dishes.

ITALIAN

Bruno's Italian Restaurant (9914-89 Ave.) Quiet, family-style dining and one of Edmonton's best-kept secrets. Chianti (10501-82 Ave.) Boticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town.

Fiore Cantina Italiana (8715-109 St.) Good, affordable, restaurant off campus.

Giovanni's Restaurant (10130-107 St.) Delicious cuisine for a song—featuring Giovanni himself when he breaks into a heart-stopping aria.

Il Portico (10012-107 St.) Trendy downtown restaurant with fresh, imaginative dishes.

La Casa Ticino (8327-112 St.) Located in a great old house just north of College Plaza, offers fine dishes.

Rigoletto's Cafe (10044-95 St.) Italian/continental spot on Rice Howard Way—lunch, dinner or late snacks.

Sorrentino's (10844-95 St.) In

the heart of Little Italy, serves delicious authentic Italian fare. The Old Spaghetti Factory (10220-103 St.) Heaping plates of spaghetti served with their patented thick, tasty

spaghetti.

Tony Roma's (11730-Jasper Ave.) Great barbecue chicken and ribs with lots of food on your plate.

Zenari's on 1st. (10117-102 St.) Humble, artsy hangout with appetizing combinations of soup, sandwiches and pasta.

PIZZA

Andantino's (10111-124 St.) Pizza so good, it'll last until morning.

Stone Age Wood Fired Food (10338-81 Ave.) Don't let the industrial atmosphere fool you. Pizza served the traditional way.

Funky Pickle (10441-82 Ave.) Neatly tucked away on Whyte, offers tasty slices every time.

SEAFOOD

Joey's Only (11521-104 Ave.) Fish and chips galore—at an affordable price.

Thomas' Fishermen's Grotto (9624-76 Ave.) Award-winning restaurant serves all the pleasures of the sea from a quaint neighborhood location.

THAI

The King and I (10160-82 Ave.) Amazing selection of dishes—spicy and flavorful. Good enough for Rolling Stones' Ron Wood.

VIETNAMESE

Bach Dang (7908-104 St.) Great little noodle house in old Strathcona.

UKRAINIAN

Pyrogi House (12510-118 Ave.) Pyrogies and cabbage rolls—just like Baba used to make.

JAPANESE

Furasato (10012-82 Ave.) Cozy restaurant featuring a choice selection of meals from the Land of the Rising Sun.

Mikado (106651-116 St.) The oldest Japanese restaurant in Edmonton for a good reason. Osaka (10511-82 Ave.) Good, affordable sushi and other authentic specialties on Whyte Ave..

KOREAN

Bul-Go-Gi House (8813-92 Ave.) Traditional eastern flavors expertly created just west of Bonnie Doon.

MEXICAN

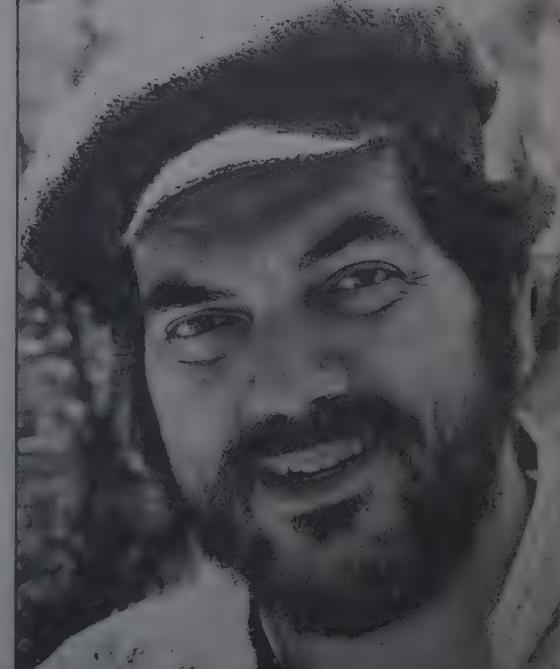
Julio's Barrio (10450-82 Ave.) Hearty dishes in a trendy neighborhood, perfect for your next siesta.

Corral Guest Ranch in Elnora, Alberta. If you call Diane Wild at 1-800-268-8564, she'll give you the skinny on what's going down. What I can tell you is that the retreat is May 17-19 and the fee includes three nights accommodation, three meals a day, and access to John. Wondering where Elnora is? Well it's 50 km southeast of Red Deer.

Mary Glenfield went to the Farmer's Market over the weekend, got into bed with Darrin Hagen playing accordion at her side—and stayed there. Stopping by to chat and taste the free butterscotch were Gall Garrington Moss along with husband Bruce Specht. She was promoting the Phoenix's next production VIGIL.

28,000 tickets later (really), Fiddler on the Roof at The Citadel Theatre, is being held over. You now have until May 26 to catch it.

Now, at the risk of overloading switchboards, I'm going to let you in on the audition schedules for some of the companies in town. To be sure the one that's most novel is the General Auditions being held by Workshop West, Theatre Network, Fringe Theatre Adventures, and Quest Theatre. "In the spirit of cooperation and to make life easier on the acting community," the respective Artistic Directors, Ben Henderson, David Mann, Ron Jenkins and Duwall Lass, are getting together in one space for one week. From May 13-17 SERIOUS actors will be seen. When I type serious I'm not typing temperament but commitment to the craft. Get in touch with Gerald at 448-9000 to book a time. Phoenix is also booking audition/interview times for actors, designers and stage managers. They're happening the same week as the massive one mentioned earlier, plus one day more. Call 434-



Spiro Malis, star of the Citadel production Fiddler on the Roof—now playing on an extended run.

4015 to book a slot May 12-17. Again, only the SERIOUS should pick up that phone. These companies run on a skeletal staff and can't deal with those who "just want to check it out." Honestly.

More theatre. I'm not sure how John Hudson, Artistic Director of Shadow Theatre, did it, but he has managed to come up with a cast for the CRIMSON YAK, this new work by the Artistic Director of ACME Theatre, David Belke, plays the Varscona from May 9-26 after doing a workshop run at the recent Orlando Fringe Festival.

Can you imagine what it must have been like to find singers with Godspell going on at the Mayfield, and Fiddler on the Roof at the Citadel?

Power 92's presentation of Molley's Reach at the People's Pub was quite the blow out. Along with Daniel Klauss, president of Passion Records, were folks like Andrew Whyte, road manager for major Canadian acts like The Odds and Pursuit of Happiness. What can I say? The booze flowed all night and the crowd got what they came to see.

Street Vue

By Kledyne Rodney

A belated congratulations goes out to newly married former Marketing Director of Stage Polaris, Aimée Castor...She's filling in for Heather Bishop in CBC's promotions department while Heather's on maternity leave. I'm sure her and husband Shaun Quigley will love being parents.

Speaking of parents, James Morrisey—currently of GMCC but formerly the PR guy at the Phoenix Theatre—was out for a bit of shopping with his little guy Hank. Mother Leona Brausen was last seen in Teatro la Quindicina's FALL DOWN GO BOOM—A SKATER'S TRAGEDY. Papa Jim is hanging out in the work of theatre working on DANCING AT LUGHNASA with Pagan Productions. No, this is not a joke. The show really is going ahead. From May 9—19 you'll find it at The Citadel on the Rice Stage (it opens on the Saturday). It features the talents of Jim Guedo (former Artistic Director of the Phoenix Theatre); wife Christine Macinnis and Victoria Composite teacher and film actor David McNally. With them are Marianne Copithorne, Maralyn Ryan (wife of Leave it to Jane's Tim Ryan); Wendall Smith, Davina Stewart (of Teatro's the Johnny and Polki show), and Colleen Tillotson. Yes, it's going to be great and according to Morrisey "800 members of the various Irish groups in town" are checking it out the first weekend. Sounds like a party to me!

And since babies are starting this column, I may as well send the best to actors Julianne Barclay and Ashley Wright who are ex-

Rigoletto's in a new locale

FOOD
BY PHILIPPE
BERGÉ

PreVUE

By now, most people are acquainted with Rigoletto's cafe on Rice Howard Way. For more than a decade now, the owners have been working the long, hard days and nights necessary to make this downtown eatery successful.

"Rigs" is the only real competitor to Cafe Select for late night eaters seeking a decent meal after midnight.

So why would they do it all over again, in remote, uncharted territory like Whitemud Crossing?

When you ask them, they don't really know either. Maybe it's the professional restaurant operator's meaning of life to create new places and new menu items for us to enjoy. Maybe it's the challenge of duplicating a success story, just to prove the first one wasn't a fluke. Maybe Jack Flisiar and Serge Turlione just want to make twice as much money! Regardless of the reasons, I'm glad that this breed of "entrepreneur" is alive and well in Edmonton and gives us a fresh, new selection of restaurants to try any given day.

Some restaurant locations are weirder than others, with most being just a destination—unless you're on Jasper Avenue and offer your clientele a vanity parking lot filled with personal accomplishments.

In this case, Puccini's is located next door to the Cineplex Odeon theaters off Whitemud Freeway and is probably the cutest, teeny weeny spot in Edmonton. They only have a dozen or so tables with everything that meets the eye being warm and cozy with lots of wood and natural textures. They have created the ultimate "first date" restaurant: personal, non-pretentious with great atmosphere and spectacular food.

They put together a menu that is a medley of the "Best of Rigoletto's" from years gone by:

We start with the spicy Italian sausages and a cream of three mushrooms soup. The sausages are meaty and spicy with a definite taste of Italian Market, the smaller size order is plenty as an appetizer. The soup is a blend of Shiitake, oyster and field mushrooms. Its aromatic savor is plain and simply marvelous. As entrees we select the baked rigatoni and the black tiger shrimp, but served with Gnocchi instead



Jack Flisiar (left) and Sergio Turlione mug for the camera

of the regular veggies. The baked pasta has a two-cheese and tomato sauce topping which creates a neat crunchy crust and keeps the pasta real hot and tasty.

The black tiger Shrimps are huge and with a lobster like substance that just melts in your mouth. The gnocchi are plump and not too bland, thanks to the tangy lemon sauce. We wrap things up with tiramisu and cappuccinos. The dessert is homemade and viciously addictive. Sharing is completely out

of the question!

Total bill \$49.50—way cheap for what we got!

Make sure you go to Puccini's before the flick next door, they close at 11.

Puccini's
Whitemud Crossing
458-5320

TOP 10 REASONS TO ORDER IN

1. Great food you don't have to repair.
2. The "Outlaws" have just dropped in for dinner.
3. Pretend you have a social life... Eat from the best.
4. Receive a three course meal that is more than a B. L. T.
5. The Dishwasher can remain the place to poach the occasional fish.
6. The T.V.'s broke but you're not.
7. Order by #... No Berlitz courses necessary.
8. Eat with your fingers... If you want.
9. Our food always has good taste.
10. Impress yourself and your friends !!! 20 restaurants and more than a thousand choices delivered to your door.



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Or Pick Up a Free Copy of Our Menu at
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- Bones
- Da De O
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- HighLevel Diner
- Joey's Only
- Julio's Barrio
- La Casa Ticino
- Louisiana Purchase
- Mikado
- New Asian Village
- Normand's
- Osaka Japanese Restaurant
- Rigoletto's Café
- Sorrentino's
- The King & I
- The Mill Gasthaus
- Turtle Creek Café
- Tony Roma's
- Von's Steak and Fish House

Delivery zone



Sorry, No Out Of Zone Deliveries

LISTINGS

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PIZZA so GOOD It's Good 'Til Next Morning

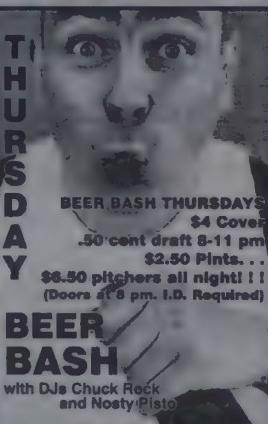
GRAND OPENING SPECIAL

12 oz. Draft & 8" 3 topping pizza — \$4.95

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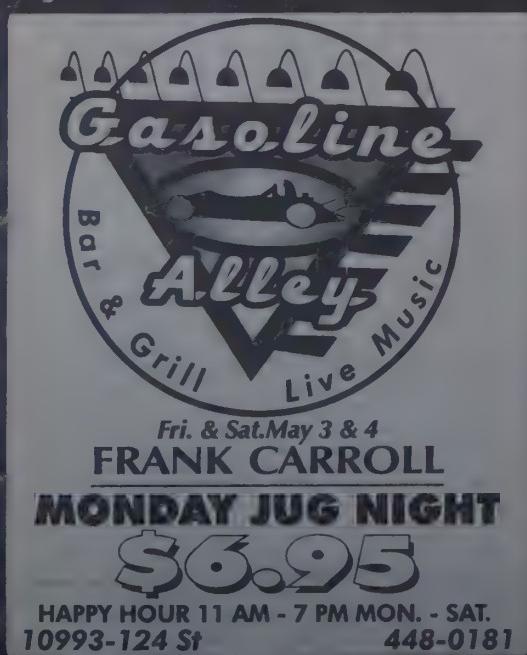
LIVE ENTERTAINMENT EVERY WEEKEND**This Week: GOLD FEET**

• POOL TABLES • ACTION SPORTS ON BIG SCREEN • OPEN 7 DAYS A WEEK

Come by or call for delivery **944-9508**
10111-124 Street

FRIDAY & SATURDAY ZEN ART AND DANCE
DIALECTIC
10815 Jasper Avenue • 423-1650
Mayfair Hotel (beside Corona LRT)

High Octane Entertainment!



Southern Jack
featuring
Mojo Hand Blues
Blues Night
Sunday May 5

Night Clubbing

Listings are FREE • VUE Fax 426-2889 • Deadline 3:00 pm Friday

ALTERNATIVE**BOILER DOWNTOWN**10220-103 Street, 429-0886
every SUN: Originals showcase n.t.
SUN 5: Modine**FIGG'S**12520-102 Avenue, 452-5130
FRI 3: Soft**MAIFAR HOTEL**10815 Jasper Avenue, 423-1650
every WED: Retro Shock**PEOPLES**10620-82 Avenue, 433-9411
every FRI: Grave-Gothic/Industrial Night

THU 2: Pal Joey, 16 Daze

SAT 4: Necropolis

THU 9: D.D.T., Fine Tooth Combine, Mac

SAT 11: the Fishmongers, Flexed Arm Hang, Cousin Henry

REBAR10551-82 Avenue, 433-3600
SAT 4: Muscle Bitches, Punched Unconscious**ROCKSLIDE**10335-105 Street, 425-2414
every WED: Agro Wednesdays**THE REV**

10030-102 Street, 423-7820

THU 2: Root Down, Phatti

TUE 7: Bif Naked

BLUES & ROOTS**ALHAMBRA BOOKS**10309-82 Avenue, 439-4195
SUN 5: Iain MacPherson and Maria Dunn**ANDANTINO'S**10111-124 St, 944-9508
FRI 3-SAT 4: Cold Feet**ANDRETTI'S**Albert's, Sherwood Park Mall, 467-0808
every WED: Gray Blues Jam**BLUES ON WHYTE**

10329-82 Avenue, 439-5058

every SAT: Blues Jam

THU 2-SAT 4: Incognito

CITY MEDIA CLUB

6005-103 Street (CKER Building), 431-5178

FRI 3: Ken Hamm
SAT 4: Jennifer Gibson & Lorelei Loveridge

THU 9: Damhnait Doyle, Melanie Doane, Suzanne Little

FRI 10: Steve Pineo

SAT 11: the Last

CLUB CAR

11948-127 Avenue, 451-1498

FRI 3-SAT 4: Off Ramp

FRI 10-SAT 11: Muffler

THE DINER

6605-99 Street, 448-1369

every SAT: Scottie Stewart

FIDDLER'S ROOST

8906-99 Street, 461-1358

every WED: Bluegrass Jam Session

GINSENG ALLEY

10993-124 Street, 438-1818

FRI 3-SAT 4: Frank Carroll

SUN 5: Mojo Hand Blues

FRI 10-SAT 11: Hell Razors

SUN 12: Subterraneans

GRINDER

10957-124 Street, 453-1769

FRI 3: Spam

SAT 4: Uncaged

SUN 5-MON 6: Dr Tongue

FRI 10: Pal Joey

SUN 12: the Strong & Gray Blues Band

NIGHT CLUBBING**MUSTANG SALOON**

16648-10 Avenue,

444-7474

THU 2-SUN 5: Desert Moon

TUE 7-SUN 12: Don Johnson

NADDY'S

12011-168 Street,

487-3568

FRI 3-SAT 4: Terry Hadley

FRI 10-SAT 11: Fred Mann

NEW WEST HOTEL

15025-111 Avenue,

489-2511

THU 2-SAT 4: Jimmy Arthur Orde

RATTLESNAKE SALOON

9261-34 Avenue, 438-8878

TUE 2-SUN 5: Don Johnson

TUE 7-SUN 12: Shameless

ROAD HOUSE

Continental Inn, 16625 Stony Plain Road,

484-7751

THU 2-SAT 4: Three Wheelin'

MON 6-SAT 11: Electric Hillbillies

SANDS MOTOR INN

12340 Fort Road,

474-5476

every FRI-SAT: Second Chance Band

every SUN: Jam

TRANSIT HOTEL

12720 Fort Road,

475-5714

live entertainment every weekend

WILD WEST

12912-50 Street,

476-3388

every SAT aft: Jam

POP & ROCK**ANDRETTI'S**

Albert's, Sherwood Park Mall,

4077-0808

THU 9-SAT 11: Shooter

BLACK DOG

10439-82 Avenue,

439-1082

every SAT aft: Hair of the Dog

BOILER DOWNTOWN

10220-103 Street, 429-0886

every TUE: Karaoke

every THU: Open Stage Jam & Showcase by Angela Mackenzie

every SUN: Originals Showcase Night

THU 2: Uptown Shuffle

FRI 3-SAT 4: Steve McGarrett's Hair

SUN 5: Modine

THU 9: the Silver Bishops

FRI 10-SAT 11: Dash Riprock

FRANKIE V'S

3046-108 Street

FRI 3-SAT 4: Color Blind

IKE N' IGGY'S

10620-82 Avenue, 433-9411

every WED: Ultimate Jam Sessions

THU 2-SAT 4: Playskool

TUE 7: Al Brant & the Water Birds

J.J.'S

13160-118 Avenue,

451-9180

live entertainment every weekend

KING'S KNIGHT PUB

9221-34 Avenue,

433-2599

every SUN: Open Stage with Leigh Friesen

FRI 3-SAT 4: Blackboard Jungle

FRI 10-SAT 11: Colour Blind

RAVEN PUB

8232-103 Street, 436-1569

FRI 3-SAT 4: Kris Gregersen

FRI 10-SAT 11: Painting Daisies

ROCK CENTRAL

10812- Kingsway Avenue,

479-4266

THU 2-SAT 4: Master Stevens

ROSE BOWL

10111-117 Street, 482-5152

every SUN: Jam

YESTERDAY'S LOUNGE

112-205 Carnegie Dr, St Albert, 459-0295

FRI 3-SAT 4: Blackwater Jack

FRI 10-SAT 11: Crazy Ivan

LISTINGS

E-town Live

Listings are FREE • VUE Fax 426-2889 • Deadline 3:00 pm-Friday

GALLERIES — SHOWS OPENING

EDMONTON ART GALLERY

2 Sir Winston Churchill Sq.

422-8221

VOLUMES: ARTISTS' BOOKWORKS FROM ALBERTA COLLECTIONS: Organized by the EAG for the Alberta Foundation for the Arts Travelling Exhibition Programme. May 4-June 20. Opening reception FRI 3, 8-10 PM.



Canadian Children's Book Illustrations exhibition opening Friday May 3 at the Edmonton Art Gallery. Ken Ward, illustration from Mrs. Kitchen's Cats

PICTURING TIME: Alberta artists who incorporate the element of time in their art production. May 4-June 30. Opening reception FRI 3, 8-10 PM. **CANADIAN CHILDREN'S BOOK ILLUSTRATIONS: THE CANSA/CP COLLECTION:** Original art by Canadian children's book illustrators, including Phoebe Gilman, Michael Martchenko, Barbara Reid, Maryann Kovalski et al. May 4-June 20. Opening reception: FRI 3, 8-10 PM. **PROJECT ROOM # 6: OUT OF SIGHT:** A "tongue-in-cheek" reflection, and a critique of attitudes, processes and procedures applied by museum "professionals" over decades of collecting.

Ad Hoc Theatre presents

RUSHING IN... WHERE ANGELS FEAR TO TREAD



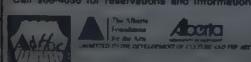
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Featuring LOVE LETTERS by A.R. Gurney

May 2,3,4
Centennial Library
Theatre
8:00 PM

Tickets \$10 for Adults
\$8 for students and seniors
Group discounts available
Call 988-4039 for reservations and information



FAB GALLERY

U of A, 1-1 Fine Arts Bldg, 112 St, 89 Ave, 492-2081

96 U of A GRADUATING SHOW 1996: Design, May 7-19, opening reception, THU, May 9, 7-10 PM.

KATHLEEN LAVERTY GALLERY

10411-124 St, 488-3619

IN SEARCH OF FRANKLIN: Series of etchings inspired by travels in the High Arctic by Vincent Sheridan, inspired by the mysterious and tragic events surrounding the *Lost Franklin Expedition*. Opening reception May 4, 1-5 PM.

LATITUDE 53

10137-104 St, 423-5353

OPEN STUDIO '96: FROM OUR HOUSE TO YOURS: Latitude 53 and S.N.A.P. exhibition featuring the works of studio renters of the Great West Saddlery Building.

SILENT AUCTION: Of reworked functional household objects.

PANEL DISCUSSION: The Role Artist Run Centres play in contributing to the cultural heritage of our society. TUE, May 7, 7-9 PM

OPEN STUDIO: Latitude 53, S.N.A.P., Harcourt House, Sat May 11, 11:00 AM-5:00 PM. Wind-up party, open stage, food in the gallery May 11, 8:00-10:30 PM.

MCMULLEN GALLERY

U of A Hospital, 8440-112 St., 492-4211

CONTEMPORARY QUILTS: Laurie Sobie and Judy Villett. May 8-June 30. Open reception THU, May 9, 7-9 PM.

PASSION EIGHT POTTERY:

Celebration of contemporary pots for use. May 8-June 30. Open reception THU, May 9, 7-9 PM. Public discussion SUN, May 12, 12:30-1:30 PM.

OFFERTSHAUSER

5411-51 St, Stony Plain,

433-2777

Featuring Robert Dmytryk, water colors, oil stick; and Tracie Mandreck-Rymer, porcelain, clay, raku. May 2-27. Opening reception SUN 5, 1-4 PM.

PROFILES GALLERY

110 Grandin Park Plaza, 22 Sir Winston Churchill Ave, St. Albert,

460-4310

FIREFWORKS '96: In conjunction with the U of A and St. Albert Potters Build. May 9-12.

VANDERLEELIE

10344-134 St,

452-0286

GREG EDMONSON: Figurative paintings, large-scale portraits on historical photographs of Russian immigrants. May 4-28.

VICTORIA ART GALLERY

Victoria School, 101 St, Dingsway Ave,

433-3010

A CELEBRATION OF THE ART WORK FROM THE YEAR: Works from students in grades 7-12. May & June. Show opening May 9, 7-9 PM.

ART GALLERIES

ALBERTA CRAFT COUNCIL

10106-124 St,

488-5900

EXPLORING EARTHLY DELIGHTS, MUNDANE AND BEYOND: Ceramic artists Carol and Richard Selfridge - majolica terracotta, translucent porcelain and woodfired stoneware. Until June 15.

ART SOCIETY OF STRATHCONA COUNTY

Old RCMP Bldg, 213 Ash St,
Sherwood Pk,

998-3191

10 DAY ART SHOW: Spring art show & sale. Until May 5.

EDMONTON ART GALLERY

2 Sir Winston Churchill Sq, 422-6223

NEW PERMANENT COLLECTION EXHIBITION SPACES: Organized by Vancouver curator John O'Brien, professor in the department of fine art University of BC. Ongoing.

Art Rental and Sales Gallery, Margaret Brine Gallery

New Consignors selected by a jury. Until May 24

NARCOURT HOUSE GALLERY

3rd Floor, 10215-112 St,

460-4110

COLOUR/LAND/TRADITION: Landscape painters: Lynn Malin and Angela Grootelaar,

Arlene Wasylchuk. Until May 25.

OPEN STUDIO'S: SAT, May 11, 10 AM-5 PM

PROFILES GALLERY

110 Grandin Park Plaza, 22 Sir Winston Churchill Ave, St. Albert,

460-4310

FIGURE GROUND: Figurative sculptures by Neil Fierlet. Landscapes by Tom Gale. Until May 12.

ANOSA

Edmonton Centre, lower level, 426-4520

SPRING CLEANING: On site artists: Sharon Crawford, Devin Maynes, Jill Hiscox.

ARTISTICALLY SPEAKING ART STUDIO

Callwooding Sq, 6717-177 St, 487-6559

STILL LIFE SENSATIONS: large oil canvases, clay sculptures by local artist Jean Birnie BFA.

BEARCLAW

10403-124 St, 482-1204

Original works in oil by C.A. Henry. Until May 9.

BUGERAJKMET

10114-123 St, 482-2854.

Expressionistic oil paintings by Rod Charlesworth. Until May 9.

CITY HALL

1 Sir Winston Churchill Sq,

City Hall Foyer

CRITIC'S CHOICE SHOW: The Edmonton Art Club. Until May 10.

Douglas Udele

10332-124 St, 488-4445

DAVID THAUBERGER: New paintings of prairie architecture; a fresh look at familiar buildings and a first look at some very original buildings. Until May 4.

DIALECTIC

10815, Jasper Ave, Basement, 425-2141

ZEN: Sculptures, avante garde furniture. FRI's & SAT's, 8pm-3am.

ELECTRUM DESIGN STUDIO

12419 Stony Plain Road, 482-1402.

GLASS - A THOUSAND FLOWERS WITH A TWIST: Millefiori & Filigrana Glassworks by Jeff Holmwood & Darren Petersen. Until May 5.

THE FRINGE GALLERY

The Paint Spot, BSMT, 10516 Whyte Ave,

432-0240

FIREFWORKS '96: Fired clay sculptures by Carol Selfridge, Richard Selfridge, Neil Fierlet, Sidsel Naess Bradley, Christine Wallenius, Erica Reshet, Peggy Hewitt et al. Edie Brewster, Ryan White, Carol Hill, John McGee, Czarek Gajewsky, Dawn McLean, Kim Jordbotten. Until May 31.

THE FRONT

12312 Jasper Ave, 488-2952

Paintings by Adeline Rickett. Ceramic sculpture by Shannon Pedersen.

GALERIE WOLTJEN

<http://www.woltjenart.ca>

Exhibit on the Internets World Wide Web.

GRANT MACEWAN COMMUNITY COLLEGE

City Centre Campus Bldg, 10700-104 Ave, 497-4322

ARTY FACTS - 2195 A.D. - HISTORY FOR THE FUTURE: Contemporary fibre and textile art. Until May 31.

Open year-round.

IHL GALLERY

10624-82 Ave,

432-6634

FROM PLANTER TO BATH TUB - OUR ANIMALS: Pencil and water color by Irene M. Ledsham. Until May 10.

KAHENA GALLERY

7510-82 Ave,

434-1427

NORTHERN LIGHTS: by Willie Wong (enter to win print) Until end of May.

MISERICORDIA HEALTH CENTRE

16940-87 Ave,

484-8811, ext 6475

Main Lobby, NW Corridor, Main Fl: **FIGURES:** Drawings and paintings by Verne Busby, Kristine van Eyk, Dierdre McCleughan, Raymond Theriault, Steven Mack, David Svendson et al. Until June 5.

Day Ward (South Wing): FLOWERS 1996: Photographs by Cindy Barratt, Debbie McGee, Elaine Tweedy, Carol Hama. Until June 3.

MUTTART CONSERVATORY

9626-96A St,

435-8755

PASSIONATE ABOUT PETALS: Until June 2.

SPRING BEDDING PLANT SALE:

May 11-12, 18-20, 25-26.

REYNOLDS-ALBERTA MUSEUM,

Wetaskiwin, Highway 13.

1-800-661-4726.

Bicycles, cars, farm equipment... reflections of Alberta's transportation history. Open daily.

THE TELEPHONE HISTORICAL CENTRE

10437-83 Ave, 441-2077

Set in the original Old Strathcona Telephone Exchange Building (1912).

THEATRE

DIE-NASTY

Varscona Theatre, 10329-83 Ave, 433-3359

The Live Improvised Soap Opera. Every MON night @ 8 PM.

DEADLY BUSINESS:

MURDER MYSTERY MONDAYS

Neighborhood Inn, 13103 Fort Rd, 448-9339

DEADLY BUSINESS: Biznet Co's annual awards banquet is the scene for jealousy, intrigue, and murder. Bullet dinner included.

CRIMSON YAK

Varscona Theatre, 10329-83 Ave, 433-3359

Shadow Theatre: Two tiny nations in the Himalayas are thrown into chaos with the arrival of an American soft drink manufacturer. A hilarious comic fable. May 9-25.

EXIT OTHELLO : A KILLER COMEDY

Varscona Theatre, 10329-83 Ave, 433-3359

Union Theatre/Workshop West: A twisted black comedy by Calgary's Clem Martini. About theatre and politics and money and MURDER! Until May 5.

FIDDLER ON THE ROOF

Citadel, Shotor Theatre, 9828-101A Ave, 426-4811

Set in the mythical Russian village of Anatevka, the story of Tevye a poor dairyman with five unmarried daughters. Until May 26.

JOHNNY & POKI VARIETY HOUR

The New Varscona Theatre, 10329-83 Ave, 433-3359

Johnny Reno welcomes Poli Schudtar back from London. Every SAT night @ 11PM.

LIFE WITHOUT INSTRUCTION

Timms Centre for the Arts, U of A Campus,

492-2495

Based on the true story of 15 year-old Artemisia Gentileschi, a 17th century painter who was raped by her teacher and publicly humiliated during his trial. Artemisia emerges as a strong woman and a very talented artist. Nudity, strong language and subject matter. May 2-11.

LOVE LETTERS

Centennial Library Theatre,
7 Sir Winston Churchill Sq, 988-4036
Ad Hoc Theatre presents a benefit for
Edmonton Fringe Theatre Event,
Angels of the Fringe Campaign, May
2-4. Featuring different local theatre
folks at each performance.

SUPER HERO'S IN RETIREMENTLAND

Celebrations, Neighbourhood Inn,
13003 Fort Rd, 448-9339

Visitors Day at Shadyglade Retirement
Home, the residents' talent show and
picnic are about to become a
desperate struggle for our retired
super heroes. Until June 24.

TARTUFFE

Walterdale Playhouse, 10322-83 Ave,
433-0770

A new version of one of the great
comedies of the French Theatre. A
religious imposter wins the respect and
devotion of the head of the house and
then tries to marry his daughter and
seduce his wife and scrounge the deed
to the property. He nearly gets away
with it . . . Until May 4.

THEATRE SPORTS

Varscona Theatre, 10329-83 Ave,
433-3399

Every Friday night at 11 PM join the
entire Theatresports gang.

VIGIL

The Old Strathcona Bus Barn, Stage 11,
East Entrance, 103 St, 84 Ave, 434-4015

A humorous tale about life, death and
butterscotch pudding... May 8-19.

YOUNG ART

The Roxy, 10708-124 St, 453-2440

A New family musical by Brad Fraser,
music and lyrics by Edward Connell.
An adaptation of Brad's very
contemporary exploration of the legend
of Arthur and Merlin. A feast for all
ages. Until May 19.

YUK YUK'S

Bourbon Street, WEM, 481-9857
Variety Night every Wed.

SPORTS EVENTS**THE SUPER CITIES WALK**

Edmonton Chapter, 471-3034

SUN 5: For Multiple Sclerosis

DANCE**DANCE POWER 1996**

Myer Horowitz Theatre, 458-2984

THU 2-SUN 5: Childrens Dance
Competition

FASHION**CONCRETE**

ACCESS, 3720-76 Ave, 429-4407

SAT 11: Awards for Excellence in
Design, Gala Awards & Fashion Show

LITERARY EVENTS**CAFE SOLEIL**

10360-82 Avenue, 436-2741

WED 8: Beanstalk-Meeting for Writer's
CITY HALL

1 Sir Winston Churchill Sq, 422-8243

WED 8: Janine Edwards & William
Nichols-reading

EDMONTON ART GALLERY

2 Sir Winston Churchill Sq, 422-6223

SAT 4: Be a Book Illustrator-for Kids
THU 9: Between Covers:a Lecture
Series Exploring Book Arts

MISTY MOUNTAIN MUSINGS

Misty Mountain, 10458B-82 Ave,

433-3512

every SUN: Open Stage Poetry and
Prose Readings

ORLANDO BOOKS

10640-82 Avenue, 432-7633

THU 2: Diana Hartog reads from The
Photographer's Sweethearts

FRI 3: Denise Spitzer-Women Healers

SUN 5: Book launch-Translit 1996

LISTINGS

THU 9: Book Launch-Due West

FRI 10: 3 Travelling Saskatoon Poets

SOUTHWEST CULTURAL CENTRE

11507-74 Avenue, 422-8243

FRI 10: TALES-Tell Around

UNIVERSITY OF ALBERTA

Timms Centre, U of A, 492-2271

SAT 4: Playwright Forum

MEETINGS/ WORKSHOPS/ LECTURES**AFRICAN DRUM & DANCE WORKSHOP**

Info & registration, 433-5773

SAT 11: Sponsored by Juba

EDMONTON ART GALLERY

2 Sir Winston Churchill Square,
422-6223

THU 9: Between Covers:a Lecture
Series Exploring Book Arts

SOUTHGATE LIBRARY

51 Avenue & 111 Street,

496-1822

MON 6: Learn to Surf the Freenet

U OF A FACULTY OF EXTENSION

Education North 2-115, 87 Ave

between 112 & 114 St.,

492-3109

FRI 3-SAT 4: Alberta through the Eyes
of Women

UPWARD BOUND TOASTMASTERS

Heritage Room, City Hall, 1 Sir Winston
Churchill Square,
588-8563

every WED: Communication &
Leadership Programs

VARIETY**BEVERLY/BEACON'**

Floden Park, 40 St, 110 Ave,

477-6333

SAT 11: Celebrating our Community
Festival

CONVENTION CENTRE

9797 Jasper Avenue,

421-9797

THU 9: Mayor's Luncheon for the Arts

SIDETRACK CAFE

10333-112 Street,

421-1326

every SUN: Variety Night

KIDS STUFF**CALDER LIBRARY**

12522-132 Avenue,

496-7096

every THU: Preschool Storytime

CAPILANO LIBRARY

98 Avenue & 50 Street,

496-1803

every TUE: Hey Diddle Diddle

every THU: Once Upon A Time

CASTLEDOWNS LIBRARY

15333 Castledowns Road,

496-1804

every WED: Preschool Storytime

HIGHLANDS LIBRARY

6710-118 Avenue,

496-1806

every TUE: Preschool Storytime

every THU: Time For Twos

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12336-67 Street
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IDYLWYLDE LIBRARY

8310-88 Avenue,

496-1803

every WED: Preschool Storytime

every TUE: Time for Twos

every SAT: Future Scientist's Club

JASPER PLACE LIBRARY

9010-156 Street,

496-1810

every WED & THU: Preschool

Storytime

LONDONDERRY LIBRARY

137 Avenue & 66 Street,

496-1814

every TUE & WED: Preschool

Storytime

MILLWOODS LIBRARY

2331-66 Street, 496-18187

every TUE-THU: Preschool Storytime

every FRI: Time For Twos

PRINCESS THEATRE

10337-82 Avenue, 433-5785

SAT 4: Jumanji

SAT 11: Help!

SOUTHGATE LIBRARY

51 Avenue & 111 Street, 496-1822

every TUE-THU: Preschool Storytime

every TUE: Time For Twos

SPRUCEWOOD LIBRARY

11555-95 Street,

496-7099

every THU: Afternoon Storytime

STRATHCONA LIBRARY

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496-1828

every TUE: Preschool Storytime

WOODCROFT LIBRARY

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496-1821

every WED: Preschool Storytime

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439-0277

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FRI 3-SAT 4: A Gala Tribute to Irving

Gutman

EDMONTON SYMPHONY ORCHESTRA

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451-8000

SAT 11-SUN 12: Magnificent Masters

Series

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SUN 5: Intermediate EYO

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SUN 5: Organist Monica Rist,

Trumpeter Russell Whitehead

SUNDAYS AT 3

St Joseph's Basilica, 10044-113 Street,

429-1555

SUN 5: Monica Rist,

Russell Whitehead

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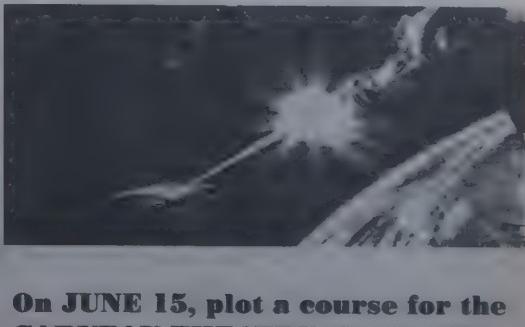
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307, 10080 Jasper Avenue.
Deadline is 3:00 PM the Monday before publication. Placement will depend upon available space.**ARTIST TO ARTIST**

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ne0524

SONGWRITING WORKSHOP WITH NASHVILLE'S JONIMS (*she's in love with the boy*-Trisha Yearwood) - May 24-26, Kananaskis Guest Ranch. Sponsored by SOCAN and CHFM. 433-2050.

ne0520

ARTISTS WANTED

Call to Artist for interviews and submissions. ZEN 423-1650 or 421-4324

CALL FOR ARTISTS & PERFORMERS: The First Night Festival, a community New Year's Eve celebration through the arts, is inviting submissions for artists and performers in all disciplines to join them for a dynamic event. Pick up applications at #124 Canada Place, 9777-102 Ave., or leave your name and address at (403)448-9214. DEADLINE FOR SUBMISSIONS JULY 15, 1996.

ne0530

Artists: If you've explored human rights, environmental, global issues through your art - opportunity to showcase & promote your work. Ph. Global Visions Festival 439-8744. Festival runs June 1-10, 1996.

ne0530

ANOSA • A Network Of Student Art is currently looking for artists to show and sell their work. Students/recent grads only. Ph. 426-4520 or visit, Edmonton Centre lower level. Artists on site.

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WRITERS

Azimuth Theatre accepting playscripts examining the issue of suicide. Deadline May 14, 1996. Info Ph. Jacqueline 448-9165.

ne0514

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males & 2 females to play diverse characters, 18-40, dealing with sexual orientation. Co-op production, (share gate after expenses). Please contact: Aaron, 10am to 8pm, 454-4469.

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Interdenominational Male Choir seeking new members who have the gift of song. We sing in churches, present concerts and participate in the annual Men's Choir Festival. Practice Mon. nights. Members enjoy singing, making friends and glorify God. Audition required. Info Ph. Ron Talen, 476-4012; Tony Snee, 755-7179.

ne0502

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STEEL TOAD looking for youthful energetic drummer for hard edge "in your face" stuff 439-0341 or 435-3199.

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Experienced lead guitarist seeking bass player and drummer for groove-rock project. Phil 407-9557.

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Wanted: Female vocalist keyboardist and guitarist for Chiilipepper/Dance Project No covers. Ron 477-9539.

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Bass player needed for original urban folk-world beat band. Weekly practice and twice monthly gigs. For more info, please call Ron at 468-0264 or Leo at 474-5058.

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na0321

VOLUNTEERS

Are you interested in meeting new people, learning new skills and helping others? The Glenrose Rehabilitation Hospital is looking for volunteers in various areas. Please contact 471-7986.

na0321

Big Sisters, Big Brothers, BIG IMPACT! Call 424-8181. Learn more about becoming a volunteer.

na0320

Canadian Mental Health Association need 1-2 volunteers to assist planning activities in the Women's Web of Discovery Program. Ph. Deborah 482-6091.

sj0000

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BKU 0000000000000000

VOLUNTEERS

Desperately seeking YOU to help with the world premier of Brad Fraser's musical, YOUNG ART. Evening help with usherin, concession, and box office needed form Apr 30 - end of May. Earn free tickets!! Call Karen @ Theatre Network 453-2440.

na0320

The Canadian Mental Health Association needs volunteers to:-Provide Friendship-Educate-Plan Recreational Programs and -Work with Children's Programs. If you have 2-3 hrs per week ph Deborah at 482-6092.

na0320

VUE Weekly Classifieds
Phone: 426-1996.

PLEASE RECYCLE THIS COPY OF VUE WEEKLY

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sj0000

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rg0000

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Top 30

Just Listen!

My name is Debbie. I'm brand new to the Edmonton area. I'm 37 yrs. old, 5'1" tall with reddish brown hair. I'm just a country girl at heart who's living in the city now. I love all kinds of sports, the outdoors & I'm lost about anything I can't seem myself active with. If you're interested, show me what Edmonton is all about & what it has to offer. I'm willing. Give me a call. Box 3083.

I'm a mom, 23 yr. old, single mother of one child. I'm trying to find a guy 23-29 yrs. old who loves kids, romantic walks & loves to get out & spend time with family & friends. I'm 5'4" tall with grayish blue eyes. I'm very open-minded & very easy-to-talk-to. Lead a double life & I'm just hoping to find a guy who's right for me. If you're that guy, give me a call. Box 8168.

Playful, adventurous, uninhibited, work in progress is seeking companions for new adventures. If you're like minded, intelligent & not looking for a long term commitment, please call me. Box 1728.

My name is Sherry. I'm just checking out who's in the system & wondering if I could meet that special someone out there. Box 7070.

I'm white, 47 yrs. old, 5'2" tall with dark hair & smoke & has the occasional drink. I enjoy the outdoors, fishing, camping & golf. Enjoy myself & want to meet special someone. Give me a call & we'll play 20 questions & get to know each other. It'll be interesting for the both of us. Box 2745.

I'm an active, attractive, 5'1" tall, 138 lb. female with long, blonde hair & bright green, bewitching eyes. I have very long pairs of legs. I'm 20 yrs. old & looking for someone who's 20-30 yrs. old & would like to be taller than 5'1". I've never been married & have no dependents. I'm also fairly new to the city. If you're interested, please get back to me. Box 9280.

I'm 5'4" tall, 130 lbs. with long, dirty blonde hair & beautiful, blue eyes. I'm attractive & physically fit. I enjoy golf, squash, walking my dog, Sable, horseback riding & horseback riding. I really love animals but I'm not too fond of cats. I'm a non-smoker. I like people who have a wide variety of interests & who don't limit themselves. I'd like to meet someone who's smart, creative, educated, social & well-rounded. Box 2020.

I'm 5'1" yrs. old & still look good in jeans. I'm attractive, don't smoke, don't drink & social drinker. I enjoy the outdoors. I have a 3 yr. old daughter. While I enjoy being with my family, I need a relationship for myself. If you would like to know more about me, give me a call. No head games. Box 1191.

My name is Tracy. I'm a 20 yr. old student. I enjoy outdoor activities & music. I'm looking for someone over 20-27 yrs. old with similar interests. If you have no dependents & this sounds interesting, leave me a message. Box 3698.

He Says: "It's amazing what you can tell by someone's voice ad!" -Matthew Rueffer
ACTUAL TESTIMONIAL

This is Marilyn. I'm a 34 yr. old, single, white female. I'm 5'7" tall, 125 lbs. with short, wavy, blonde hair & blue eyes. I do have two children that don't live with me. I enjoy anything that mother nature has to offer, the outdoors, horseback riding & participating in as well as watching sports. I'm looking for a gentleman who's caring, compassionate & understanding. Box 2483.

I'm an honest, loyal, attached, 53 yr. old, young at heart, fun-loving female. I have a great sense of humour, traditional values & morals. I'm a smoker & a non-drinker. I'm fond of gardening, cooking, dining out, the outdoors, camping, fishing & much more. I like to go to the beach, parks & animal sanctuaries. I'm looking for a kind & companion. I'd prefer to meet a mature, unattached, stable & secure gentleman. He should be caring, loyal, honest & sensitive. I'm definitely not interested in head games or intimate phone conversations. Box 4939.

This is Helen. I'm a divorced female. I'm 5'3" tall with shoulder length, copper hair & green eyes. I'm a social drinker. I enjoy country dancing, country music, some sports, fishing, camping & the outdoors. I have a great personality. I'm looking for someone who's 44-49 yrs. old. If interested & would like to find out more, call me at Box 1233.

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My name is Sean. I'm 6'1" tall, 190 lbs. & physically fit. I'm a ski instructor. I enjoy going out for coffee, playing billiards & going to the bar occasionally. Box 4446.

I'm 41 yrs. old, 5'6" tall & 170 lbs. I feel like I'm 23 yrs. old. I'm very young at heart. I enjoy dancing, pool, dining out or at movies & live theater. I also love all kinds of music. I'm looking for a lady to have some fun with. Box 7484.

My name is Robert. I'm 35 yrs. old, 5'10" tall, 210 lbs. with brown hair & brown eyes. I enjoy camping, fishing, hunting, long walks, cuddling & movies. I'm looking for a lady who's 26-38 yrs. old with a slim to medium build. She must enjoy the great outdoors & friendlyenergetic. She should be a non-smoker & social drinker. Single mothers welcome. Box 1624.

I'm Charles. I'm a simple, handsome, successful business professional in Northern Alberta. I travel to Edmonton quite frequently for business & pleasure. I'm fit, active, 5'7" tall, 150 lbs. I'm intelligent, easy to talk to & have a great sense of humour. I'm well traveled, enjoy the outdoors, movies, dining out & spending time with my wife. I'm special. I'm looking for something casual right now, but if it works out, who knows. If you're interested, give me a call. Box 5227.

This is Miles. I'm too wild for most women. Is it because I go to church? Maybe. I've got the long hair. I listen to AC/DC & have a lot of energy. I consider myself a bit of a joker. I'm also someone trying to break into a hard rock band. I'm a tall, slim, smart, slim, sensuous lady with brown hair & brown eyes. She must be thoughtful & able to put up with a fairly loud & outrageous guy. Box 6753.

My name is Jim. I'm 39 yrs. old, 5'9" tall, very well-built with long, curly blonde hair & blue eyes. I'm here all alone & I need someone to talk to. To hear more please call. Box 9114.

I'm Miles. I'm a single, inexperienced male. I'm 27 yrs. old, 5'8" tall, 150 lbs. physically fit with dark hair & brown eyes. I have a great sense of humor. I'm seeking a single, 18-30 yr. old female who's kind, friendly, easy on the eyes, natural looking for conversation & possibly more. If interested, call Box 6870.

This is Andy. I'm 19 yrs. old, 5'6" tall, 160 lbs. with long, dark brown hair & hazel eyes. I'm in excellent shape & work out on a regular basis. I'm looking for a 19-24 yr. old, a beautiful girl 18-24 yrs. old who's also in good shape. To hear more, call. Box 7870.

I'm a 30 yr. old, 5'7" tall, average looking male. I'm 30 yrs. old, 5'7" tall, 170 lbs. with an average build, brown hair & blue eyes. I'm a non-smoker, social drinker & drug free. I enjoy movies, romantic times, candle light dinners & spending time with someone special. I also enjoy animals, racquet ball, the outdoors, sports & camping. I'm also a dad so I spend as much time with my kids as possible. I'm seeking a woman with similar qualities & interests. For more information, give me a call at Box 6966.

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